

Bingang

April 1983

We have a special request to make of all our members - when you send in your renewal, please do not send cash. In the United States, your personal check is acceptable, or a postal money order or other money orders. For our overseas members, we must ask that you observe the following:

1. No personal checks; domestic banks either will not accept them, or else charge a prohibitive fee for clearing them for us.
2. If sending a money order, please be sure to specify that payment is to be made in U. S. Dollars. If payment is other than in dollars, the money order will be returned to the sender. No exceptions.
3. Please do not send U. S. currency; it could result in a loss to both the club and the sender.

Membership fees for the United States and Canada are \$10 US per calendar year. When the supply lasts, those joining after July 1 will be sent the most recent BINGANG and all following publications for the year. Please do not remit for more than one calendar year. It confuses our bookkeeping, and presupposes a continuity the present officers cannot underwrite.

On the wrapper in which you receive this issue there is a notation "Membership Status", and shows a code "1", "2" or "3". These codes are defined here:

1. Your membership is paid up in full for all of 1983.
2. Your membership is paid up only up to the receipt of this magazine; please remit for one half year.
3. You haven't paid anything toward your 1983 membership, as indicated by our records, but this copy is sent to you in the belief you wouldn't wish to miss it due to an oversight. This may be your last copy if we don't hear from you. If you think we are in the wrong, write and tell us. We'd hate to lose a valued member due to our error.

Bingang

VOLUME XLVIII No. 1

APRIL 1983

ALSTON W. SUTTON, EDITOR
MORTON B. MILLER VICE
PRESIDENT

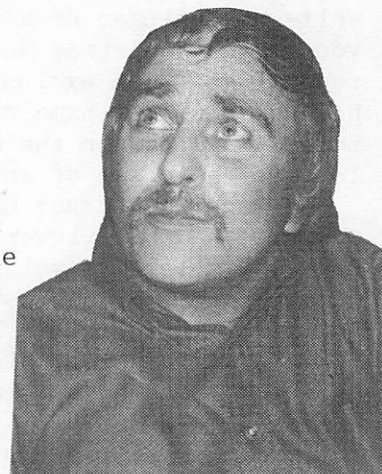
MERRIL WILLSON
SECRETARY - TREASURER

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ANOTHER FAREWELL

After all copy for this issue had been readied for the printer, we received a message from Placerville that our good friend, and BINGANG's record editor, had died from a cerebral hemorrhage. LANCE GRINOLS was hospitalized at the time, for other and not fully identified ailments. With no immediate relatives, he relied heavily on the friendships he had built up in Club Crosby and elsewhere through his intense interest in records, and Bing specifically. He took great pride in seeing his reviews printed in BINGANG, and had wide correspondence with many collectors. To his close friends, he disclosed an encyclopedic knowledge of all things musical, and he was gifted with almost total recall of things read only once, and years before. He derived much happiness from his association with the many members who corresponded with him, and was grateful for any small favors extended to him. He will be missed in the pages of BINGANG, and the field of Crosbyana has lost a great Crosby booster.

Rest in peace, Lance.



THE EDITOR IN ORBIT

You will note that there is a new heading on the index page in this issue. Our good member Vern Vasey prepared it for us, and as soon as we can figure out a way to impose it in white over dark, it will become the cover title of this magazine. More about Vern later.

Since the last issue, there has been much talk about books about Bing, and at long last, both are out. Katheryn Crosby's "My Life With Bing" is a beautifully produced book, with an interesting format: Each and every left-hand page is a photo, or a group of photos, and every right-hand page is text. The left-hand pages are a joy, for many of them are seeing print for the first time. If you are looking for some insight into Bing, the man, or Bing, the Artist, look elsewhere. The "literary" career which Bob Hope attributes to her in his forward, will not be blemished by this book. Neither will it be enhanced. One wonders at the things she opts to write about, and even more one wonders why she omitted so much.

Gary's book has no literary pretensions, and it comes across as what it is - a questionable telling of what, if true, is a family tale better left untold. How any lily of the field, who toils not, neither does it spin, can write this sort of book for no reason but the hope of making some money at the expense of his betters, remains a mystery. And with all that disciplining, no discipline!

So much for the obvious, overt attempts to destroy Bing's image. There is also, it would appear, a more subtle program of eliminating Bing from our lives and memories. Things such as TV program listings of Road pictures, "starring Bob Hope". Things such as Christmas radio programs such as that sponsored by Alpha Beta Stores, for which they ran a full-page advertisement in the Los Angeles Times on December 24, 1982, inviting "you to the "Christmas Festival of Music" beginning today at 3:00 PM, 33 hours of continuous holiday music!" The ad then lists, hour by hour, the titles of the records to be played, and the artists. There were 693 records listed - ONE of which was with Bing!!! singing "White Christmas". While the selection of "White Christmas" would be a foregone conclusion, as Bing's number, it was also played and sung, earlier and later in the program by such well-known symbols of Christmas as Waldo De Los Rios, Wally Stott, The Lettermen, Engelbert Humperdinck, Jay Welch, several instrumental groups, and, of course, that well-known singer of all things Christmassy, Barbra Streisand! Time was when if you played Christmas Music, it was mandatory that most of it be from Bing's recordings. Such exclusion must have been by intent - the law of averages would have seen Bing's name turn up much more frequently. We can only hope that the pendulum swings in the opposite direction before all knowledge of Bing becomes lost in the mists of antiquity.

So much for books; now, there is no record review section in this issue, as you may note. Our reviewer, Lance Grinols, has been hospitalized, and his material was not available. Get well, soon, Lance! In the meanwhile, we will mention briefly here a couple of albums that have come to our ken. On the heels of Bob Jones' English release of the Bing-Glenn Miller broadcast material, Broadway Intermission records of Brighton, Michigan, has released the same material, but with differing material on the flip side. The titles of some of the songs alone would make me want the record: "I'm in Love With the Lady in the Stamp Collection", "I Dreamed I Lived in Marble Halls", for instance! And the album notes are by our very own demon writer, Mark Scrimger! A second "Moments to Remember" record from Bob Jones is made up of material all issued before, but not generally available to the run-of-the-mill collector, and as such, it should be greeted by the collecting fraternity with open arms. Such items as Bing's special issue of Stabat Mater; "Tower of Babel" from the "Three Billion Millionaires" album; "Tie a Yellow Ribbon"; to assemble the originals of the numbers on this record would cost a small fortune, as your editor considers such amounts. And from Germany, comes an RCA album "Bing Crosby Forever", with 30 "evergreens" such as "Just a Gigolo"; "Them There Eyes"; "Three Little Words"; and more recent items such as "Mack the Knife"; Let a Smile Be Your Umbrella"; altogether, there are 11 tracks recorded between 1927 and 1931, with 19 falling between 1957 and 191960. If you have any friends in England, France or Germany, see if they can get it for you. RCA NL 43860. And it is attractively packaged - all that German! language!

Looking over this issue, one thing comes to mind readily - most of us are relying on a mere handful of members to provide us with continuing material on Bing. I am sure we all agree that the articles appearing in BINGANG have been carefully researched, and at considerable personal inconvenience and time by the authors. Looking back, we have had a faithfully produced series of articles on Bing's records which will provide grist for a meaningful discography - all the result of dedicated work by Wayne L. Martin. Wayne has been able to stir up the interest of other members in helping him, but the nod must go to Wayne for offering to start the project in the first place, and in keeping it going thereafter. Comparable work has not been apparent from any other source of Crosbyana material, and we are all in Wayne's debt.

Then, there is Mort Miller's scholarly series of the Bing-Paul Whiteman years, with their never-to-be-excelled recording sessions. There is only one comparable literary effort that comes to mind, and it was limited in size - the Dr. J. H. T. Mize analyses of 20 records in his milestone book, "Bing". Mort's careful analysis of Bing's style, and his identification of its many subtle changes, has no peer in written Crosby material. He has also humanized a potentially dull, dry study with interesting side-lights, and with anecdotes concerning those involved in the recordings, so that to read his articles is to relive the days about which he writes. When Mort could find no written source material, he was not loath to go to the living source, when it existed - vide his article in this issue about Bill Challis! For re-lighting our interest in the "early years" we owe Mort an eternal debt of gratitude. And Mort has been no mean student of other singers who had some influence on Bing's maturing voice and style.

Then, there's our busy, busy friend Mark Scrimger, who at times seems to be writing and/or collaborating on every possible facet of Crosbyana! Here is a young man with a busy personal life of his own - earning a living, starting a family, pursuing with much success the collecting of any and everything pertaining to Bing, and yet he finds the time to sit down, and share his many interests with us on the printed page. His sheet music collection, alone, will some day entitle him to recognition world-wide as an authority on Bing's music. His remarkable trait, however, is not his energy, but his willingness to share with others by telling about what he has learned about the fascinating world of collecting.

Overseas we have our faithful contributor Ken Crossland, who early-on became a student of things-Crosby. Here is another young man, a dynamo personified, who carries on his studies of Bing's career in addition to a personal schedule which would daunt one less dedicated to living life meaningfully. Ken is apt to appear in these pages on any subject you might mention. And - like those named above - he is a volunteer! He gives!

And there's Gordon Vogt, a student if ever there was one, who now is being quoted as an authority by our other steadys. And George Bentley, who takes time from a busy journalist's life to enlighten us now and then. And, of course, Gordon Wall from Australia, who has from way back when been shedding light in dark corners, and who continues to provide light on occasion.

There must be many others who could fill these pages with valuable, interesting stories, articles, analyses - call their efforts what you will. But they don't volunteer! We have no sixth sense here at BINGANG which can enable us to know who the contributors of tomorrow might be - you must each individually stand up and let your voice be heard. We welcome new material, so long as it is not controversial, and so long as it is an original effort, and not a recopy of old stories. Even when material may need rewriting, it is welcomed. And it need not be typed in final form - preferably, we'd prefer manuscripts that are not expected to be printed as submitted - spacing, and the insertion of illustrations is easier when the typing is done after space has been allotted, and illustrations placed on the page. So, if there are members who have interesting information about Bing and his times, there are four months ahead in which to prepare and submit articles, stories and/or other written material for the October 1983 BINGANG. Here's hoping that there are a lot of you!

I've been privileged to read, and chuckle at, Gregg Hammond's cartoon book, "The Road to La Habra", which has been published in connection with the 1983 Tribute to Bing Crosby conducted by the Bing Crosby Historical Society. If you visit Tacoma this year, get a copy at the Tribute. If not, drop a line to Ken Twiss, the president of BCHS, and get a copy for your files. It will be an amusing bit of Crosbyana in the years ahead. And good luck to member Gregg Hammond's artistic future! Incidentally, he's written and illustrated articles for BINGANG!

We had a very successful sale of records as a result of the "Record Gold Mine" advertisement in the last issue. We still have duplicates of some of the records left, as advertised inside the back cover. The books advertised in this issue are from the same collection; next issue will list a wide variety of magazines which feature Bing - both before and after his death. Watch for the copies you missed!

I should take a few lines here to thank all of those who wrote offering sympathy and good wishes regarding my operation on the left hand. Your letters cheered me up, and must have had a salubrious effect, for the outcome of the operation was more than hoped for - so that now, I contemplate the same surgery on the right hand, with no qualms! Very dramatic results for so little discomfort!.

Each of us in his or her own way should seize every opportunity to bring Bing's name to the front. There can be no advantage in taking part in arguing the merits of any of the recent smears of Bing - rather, there are so many positive aspects of his life that enriched us all - and these recent books all becloud the fact that Bing's public life - that is, the life that can be verified - was exemplary. All allegations to the contrary, there is no provable instance of Bing's being a monster. Compare the public life of those who would destroy the Crosby image with Bing's - and see who comes off second best. Keeping Bing's memory alive is an important responsibility of all who participate in any organized Crosby activity. We have members like Bob Pasch who give public performances of Bing's songs, who emphasize what Bing meant to us in day to day living. Other members like Jean-Paul Frereault, in Canada, take advantage of public shows and exhibitions to put on displays of Crosbyana, reminding the public of the many ways in which Bing enriched our time here on earth. We have recently received clippings of an interview our member Charlie Van Riper had with his home-town paper in New Jersey which emphasized the span of Bing's influence, and the quality of his work. Each of these persons have contributed toward keeping the image of Bing bright, and each should receive recognition for their good work. The foregoing members are mentioned as a "for-instance" example - there are many more of you who are doing essentially the same, but who don't always receive the recognition they deserve. But, if we all continue to let our voices be heard, the present period of denigration will in time pass, and the rantings of unfortunate malcontents will no longer be accepted as gospel.

In this vein, you should be told of the efforts of our good friend John Marshall, over in England. He is single-handedly promoting a Bing "Happening" at the Waldorf, and one of the appealing thoughts, to my mind, is the proposal of a bourse, at which cassettes - sound only, and/or video - will be Available to those attending. The ability to purchase Crosbyana is always a highlight at any Crosby meeting, and the proposed material includes a video cassette including shots of the people attending! We wish the best to John, and again we can't help but feel how fortunate residents of the British Isles are, in having real active groups that provide an opportunity for collectors to get together, and share their interests on a face-to-face basis.

In mentioning individuals who are doing their part in keep Bing to the fore, we should have mentioned John, who publishes a very desirable journal, "The Crosby Chronicles". John also distributed to his subscribers a copy of a special cassette containing Christmas songs - some original, and good - and spoken greetings from prominent English entertainers. John surely has what it takes!

To those of you who have read this far, "Thanks!"

Bill Challis-Whiteman's finest arranger - a tribute by Morton B. Miller



Photo taken in 1928 for the Paul Whiteman Orchestra Cover Page of *Variety* Magazine's Christmas Issue.

It is entirely fitting and proper that the Bing Crosby collectors of the world should recognize the early influence that William Hall (Bill) Challis had in shaping the career of one Harry Lillis Crosby.

Challis was one of the first arrangers with the Paul Whiteman Orchestra to realize that Bing was at his vocal best when singing in his B-flat baritone range. Up to this time, Bing had been forced to reach up into tenor territory. What's more, Bill Challis did not only observe this fact, he did something about it!

Recognizing that Bing seemed to possess an innate sense for musical phrasing, Challis began to show a definite preference for him to sing all of his innovative jazz arrangements.

This writer has been in telephone contact with Bill over the past year, and although a continent separates us, I have

come to have the greatest respect and admiration for this man who was both friend and colleague to such legendary musicians as Bix Beiderbecke, Frankie Trumbauer and Jimmy Dorsey.

Speaking of Jimmy Dorsey, Bill recalls that Jimmy was rooming with Bing at the time that the older Dorsey helped Challis get into the Whiteman organization. Bill had been an arranger for the recently defunct Jean Goldkette band. Challis joined Whiteman on September 19, 1927, with Jimmy immediately taking the newcomer under his wing. Bill recalls with a chuckle how Bing enjoyed clowning around. He would raise a window in their room and sing out at the top of his voice. On one occasion, Bing

bellowed out Jimmy's reed choruses on "Sensation". Challis remembers that "...we had a lot of fun on the road, a lot of laughs". Whiteman told him to use his own judgment in the selection of vocalists for any of his arrangements. As a matter of fact, Challis was not restricted on anything. "Pops" must have realized after Bill's arrangement on "Changes", shortly after joining the band, that he had one of the best popular-jazz arrangers in the business. The passage of years confirms Whiteman's faith in Challis. Carl Johnson, the curator at the Whiteman collection housed at Williams College in Williamstown, Mass., has indicated that Bill Challis' arrangements are the most requested scores by musicians and students. This writer's personal observations after prolonged listening to over one hundred Paul Whiteman Orch. recordings of the 1927-30 period, confirms the outstanding abilities of this talented man.

Challis chose Bing for nearly all of his arrangements that required vocals. He realized that the young singer from Spokane had better quality in the lower register, so when choosing the key for a Crosby vocal, the arranger sometimes took it down as low as A-flat. Bill gave the crooner all the freedom in the world--never told him to sing the song in any specific manner, to do it "this way or that"--and, as almost always was the case, Bing came through in grand style. In other words, Challis allowed Bing to extemporize in the same fashion as Beiderbecke and Trumbauer, and none of them ever let him down.

Bill confides that once he arranged the song, "Smile" for a Bing vocal. Because Bing was having a tiff at the time with Whiteman, he didn't show up for the recording session. Austin "Skin" Young, who enjoyed doing different types of singing styles, tried an imitation of Bing on the vocal. Would you like to hear the results of this experiment? You can listen to takes 1 and 4 on the LP "The Unheard Bix" on the Broadway label (Bdwy. #10). Versatile as the "Skinner" was, he fell flat on his face. Challis harkens back to that recording session with a deep sigh of regret. Nobody could replace Bing.

Reminiscing, the Wilkes Barre, Pennsylvania born Challis recalled that he could always depend on Bing lyrics to be very clear; he never mumbled over anything, and no matter how fast Bing had to bring them out, they were always intelligible and precise. (no doubt part of the rhetoric training that he had gotten at Gonzaga).

In songs, such as Reaching for Someone (and not finding anyone there), if there was a spot in the arrangement, like the end of an 8-bar phrase, the last two bars might be written to hold out the note. Not Bing--he seldom held out the note, but would put in a "phrase" of his own. He gave it his own interpretation, which he was very good at on rhythmic and jazz songs.

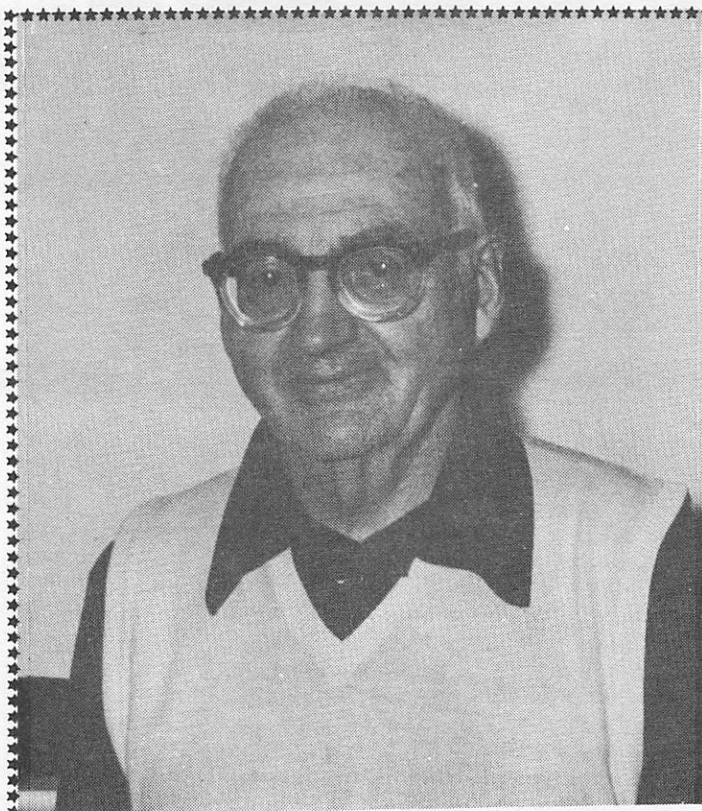


After Whiteman, he free-lanced arranging in NY--wrote for Nat Shilkret, Glen Gray, Dorseys, & after his 1935-36 stint "Bill Challis & His Music" on radio, wrote for many others into 60s.

Bill Challis graduated from Wilkes Barre High School in 1921, where he played saxophone in the school orchestra. Bill's sister played the piano and a brother sang, so he decided that he wanted to play something. "I got a fiddle and tried to fake with it. It sounded like mice. Then I saw an ad in the paper for a Wurlitzer C-melody saxophone. I had played a little piccolo. I traded the fiddle in and I picked up the saxophone and proceeded to wear it out. I took lessons and had a good teacher. Within a few weeks I was playing a couple of jobs. I got in the high school orchestra and some local ones around town. In those days, you didn't use two or three saxophones unless it was a big band. You were just the one saxophone player in the orchestra. I finally got to play with the 'Scranton Sirens', which included Russ Morgan."

The youthful sax player matriculated at Bucknell University, in Lewisburg, Pa., where he formed his own orchestra and played school parties and prom dates in the

Central Pennsylvania colleges. After graduating from Bucknell in 1925, he played with some traveling bands, but became discouraged with "jobbing around" and applied to the University of Pennsylvania Law Schl. It is most interesting to note that at one time in their lives, both Challis and Crosby aspired to being lawyers. Their love of music put an end to the seeking of a law degree, and both were to join the most famous orchestra in America.



Recalling the "good old days" still brings a smile!

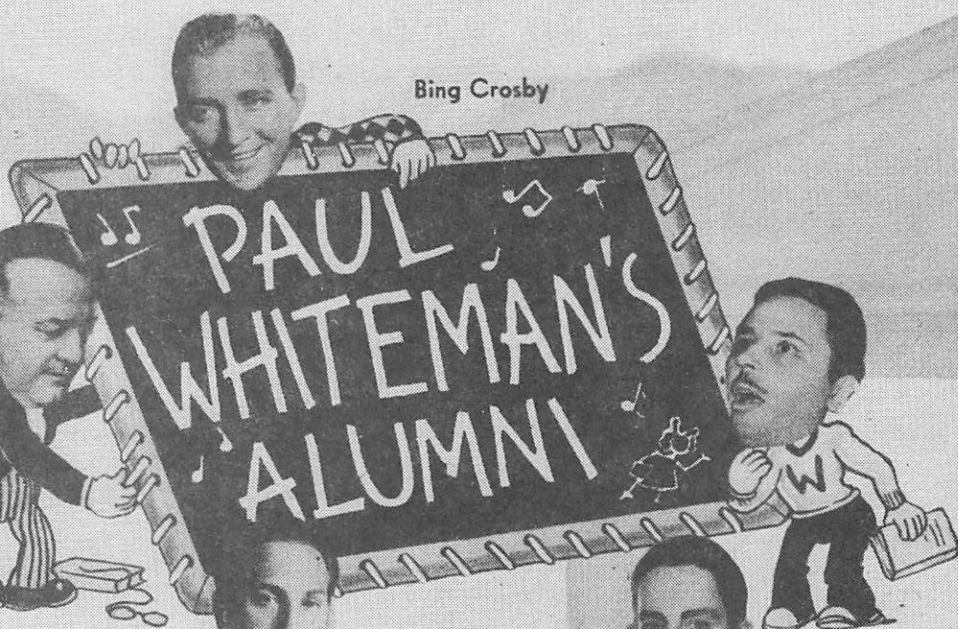
Bill submitted some scores to the Goldkette organization (one remembered: "Baby Face") and some time later, was asked to join the band in Hillsborough, Mass. It is unfortunate that the Goldkette Orch. did not press many records during the period that Challis was with the band. The Goldkette-Challis musical scores included: "The Blue Room", "Sugar", "Dardanella", "Idolizing", "Sunday" and many more. In the summer of 1927, Jimmy Dorsey, formerly a Goldkette sax player, brought Paul Whiteman to Atlantic City to hear Beiderbecke, Trumbauer, Steve Brown and others in the Goldkette

group play at the Steel Pier. The Rhythm Boys were in the Whiteman party. It was on this occasion that Bill Challis met Bing Crosby for the first time. Whiteman, invited to conduct the Goldkette musicians, rated them very highly. He would like to have had some of them in his own orchestra, but it was never his intention to break up the Goldkette band. A short time later, the band came in to bad times, dissolved, and many of the musicians, including arranger Challis, were offered jobs with Whiteman. The rest is history. (The last two issues of BINGANG, and this issue, have chronicled the Crosby-Whiteman years (1926-1930), and review many of Bill Challis' finest arranging efforts).

Bill went on to future successes after leaving "Pops" in the year 1930. He arranged for such orchestras in the Big Band era as: Fletcher Henderson, Duke Ellington, Glen Gray, Glenn Miller, Jack Teagarden, Artie Shaw, Nat Shilkret, Richard Himber, and many, many more. Bill Challis hasn't formally retired, although he only accepts assignments that he really wants to do, such as The Monmouth Evergreen LP of Bix Beiderbecke compositions scored for five guitars.



Al Rinker



Bing Crosby



Ramona



Ferde Grofe



George Gershwin



Lennie Hayton

Bob Lawrence



Mildred Bailey

Johnny Mercer

TWENTY years ago when an unknown Colorado violin player took the din and racket out of pre-war jazz and put in symphonic rhythm, he was hailed the King of Jazz. Ten years ago when Paul Whiteman brought his orchestra to Carnegie Hall and flipped his baton to an audience in swallow tails, he was dubbed Dean of Modern American Music.

Today, in line with fashion, Paul Whiteman's baton is as absolute as ever. No other figure on the American music scene has held his sceptre, his cap and gown, and his iron hand so steady and so long.

In his twenty years of conducting Whiteman brought not only George Gershwin (whose "Rhapsody in Blue" is Whiteman's one great love in music) to the American public, but he gave the



Morton Downey



Durelle Alexander



Harry Barris



Tommy Dorsey



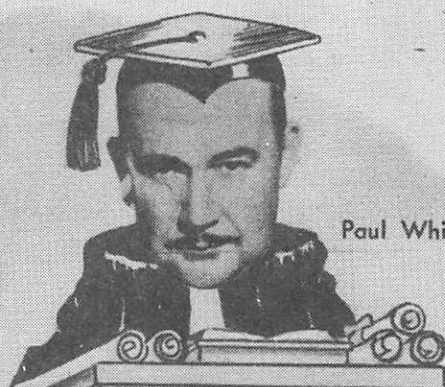
Bud Lynn

Jon Dodson



Johnny Green

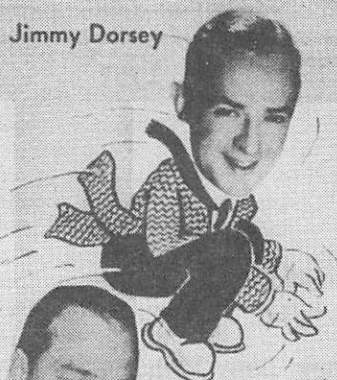
Joan Edwards



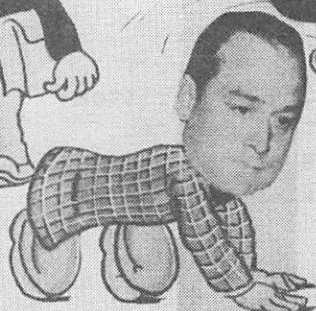
Paul Whiteman

Frankie Trumbauer

Jimmy Dorsey



Matty Malneck



Joe Venuti

Jane Froman

world such talented artists as Bing Crosby, Johnny Green, Helen Jepson, Lennie Hayton, Mildred Bailey, Ferde Grofe, Jane Froman, Jimmy and Tommy Dorsey, Ramona, Joan Edwards, and a host of others. He is proud of the fact that these great musicians got their start with him but, with typical Whiteman humanness, says, "There would never have been a Whiteman if it hadn't been for the Bing Crosbys, the Johnny Greens, the Mildred Baileys, and all the others."

Bix Beiderbecke, the greatest white trumpet player in American music history, got his first big break when Whiteman engaged him to play with his band. Unfortunately, the great Bix died while he was still young . . . but his place in music has, to this day, never been filled by anyone else.



Lee Wiley

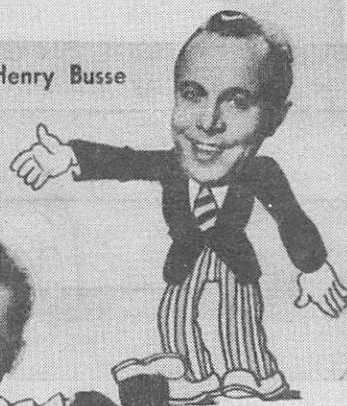
Jack Fulton



Ken Darby

Rad Robinson

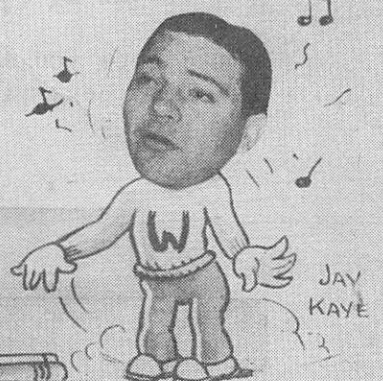
Henry Busse



Red Nichols



Helen Jepson



Jack Teagarden

JAY KAYE

Bing Crosby
-Hollywood-

MAR 19 1957

March 16, 1957

Mr. Paul Whiteman
15 West 55 Street
New York, New York

Dear Paul:

I've received a copy of the song "Mother Dear" which was written in connection with the Mother's Day program that the American Weekly is carrying. Paul, my recording activities are about over. I have a few albums to make of standards, and I think that'll be the extent of my work on the wax.

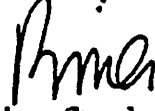
I've been lucky for a long time, but I think candidly I'm over the hill now. The pipes aren't the same, and singing has become a chore rather than a pleasure and a joy. I think you'd be much better off, and so would the people who are promoting the program, to get a younger singer, one with a little more popular appeal - someone like Fat Boone, maybe.

I get tremendous pleasure out of playing the 50th Anniversary Album. There are certainly some wonderful things in it, and I've played it for a lot of fellows in the business out here who feel the same way. The quality, of course, is superb.

I'd forgotten all about this spot that the Rhythm Boys did on the radio, and got quite a surprise when I heard it the first time in the album. Comes off very well, it seems to me. The jokes are a little hokey, and though we don't sound exactly like the Hi-Lo's, we get away with it okay.

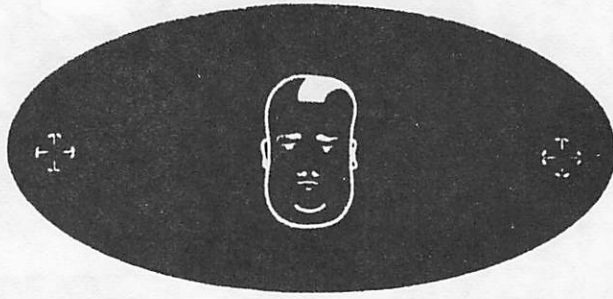
I hope you and Margaret are in good health. Please give her my very best wishes and, of course, always my warmest regards to you -

As ever,


Bing Crosby

BC:lm

Enclosure



April 5, 1957

Mr. Bing Crosby
Hollywood,
California

Dear Bing:

Please excuse my lateness in acknowledging your letter.

I'll admit it was a little commercial on my part to want you to do it. However, I didn't feel the sentiment of the song was too sloppy, and they wanted to run your picture in the American Weekly, and are boosting up the printing that week to 11,000,000... So thought singing another Mother's song might have been a nice thing.

I can't agree too much about your singing, or being over the hill, because I think the one you did with Kelly was still pretty great. Although you might not win a high-note contest with Lanza, you're still my boy!

I think I told you the story once, that when Johnny Johnson told me he had heard some of your records and you were sounding pretty old (that was 20 years ago), I said I didn't know about how old you were getting, but I did know that when you rolled over just before you died, you would, if you know what I mean, a song better than he was singing them now.

Glad you liked the 50th Anniversary Album.
It's been a real big success and I am so grateful to all you guys!

Margaret joins me in our best to you.

Affectionately,

Paul

Bing's

EPs



*Wayne L. Martin
and associates*

STANLEY WAYMAN ♣ KEN GRAY
BOB PERKINS ♣ JACK SOUTHER

BING'S EXTENDED-PLAY 45's (DECCA AND PRE-DECCA)

The extended-play 45 is a type of record introduced in the fifties and largely confined to that era. Developed by RCA Victor, most EP's carried two songs on a side, doubling the playing time of a regular 45. This was accomplished by using variable groove spacing techniques and by running the grooves closer to the label.

Although research has not revealed the exact date of the introduction of the EP, it would appear that it was first put on the market in 1953. The 1953 complete Decca catalog lists no EP's, but the 1954 supplement (published in 1953 and listing records issued since January of that year) lists several and refers to them as the "new" 45 rpm extended play.

As to packaging, most EP's were enclosed in light cardboard jackets similar to those used on LP's. There were single, double, and triple disc issues. Some of the larger sets were in boxes like those used for sets of regular 45's.

The EP was ideal for sets such as Bing's "The Happy Prince" because all four parts could be included on a single 7-inch disc. The format made it possible to market a compact little record containing 4 selections for about \$1.50. EP's appear to have sold well for awhile, but eventually listening habits changed, sales dwindled, and the EP went the way of the 78.

Extended-play versions of Bing Crosby records were issued in this country by several companies, including Decca, Verve, Warner Brothers, and Capitol. However, the present article will cover only those made by Decca, plus the pre-

Decca recordings made for Victor, Columbia, and Brunswick. The reason is that it has been decided to cover all post-Decca releases in a single list covering all record speeds and formats. This will eliminate the constant repetition of titles, master numbers, and dates that has marked the series of discographies dealing with the various Decca series.

All Decca EP's have catalog numbers prefixed with "ED." Single disc releases have numbers in the 2000-2600 range, such as ED-2525. Two-record sets are numbered 400-700, an example being ED-594. Three-record sets have numbers in the 800's such as ED-819. There are also two large boxed sets, ED-1700 (BING: A MUSICAL AUTOBIOGRAPHY), which contains 17 records, and ED-1800 (OLD MASTERS), containing 9 records.

Each record in a Decca EP set has its own individual number in the 91,000-91,800 range. For example, ED-677 contains records 91287 and 91288, and ED-1700 has records 91400 through 91416. Single-record issues carry only the ED number. A list of all individual record numbers and set numbers is provided at the end of this article.

Concerning "master" numbers found printed on the labels or pressed into the vinyl of EP's, these have little meaning to the collector. Usually these are "control" numbers, used to identify the contents of a particular EP side and have nothing to do with the original master numbers, which were assigned at the time the recordings were made. Master numbers (often referred to as "matrix" numbers) given in the following alphabetical listing are the original ones. It should be pointed out that recordings which were never issued as singles, but only as part of an LP or EP were not usually given individual numbers, but share the same master number with several other selections. An "MG" prefix identifies this type of recording.

A word about recording dates. As pointed out by Gordon Vogt in his article "Discographical

Problems of the Fifties" in the April 1981 issue of BINGANG, some of Bing's records from this period are difficult to date accurately. Bing made a lot of tapes with Buddy Cole which were spliced into his radio shows on various occasions. Some of these tapes were borrowed by Decca and transferred to discs. Recording dates have not been traced on all of these. We do, however, have the dates that Decca mastered these discs, and when it has not been possible to give an exact recording date, the mastering date is provided. These are indicated by an asterisk (*) after the date.

In addition to the Decca EP's listed, there are a few Victor and Columbia EP's containing pre-Decca material, plus (once again!) Decca's Brunswick reissues. Packaging and cataloging systems are similar to those used by Decca.

Since we have not printed the information for some time, perhaps it is a good idea to go over the order of entries in the alphabetical list. It is as follows: Title, composers(s), Crosby film in which the song was featured, other performers and/or orchestra, master number and take, date of recording (or mastering*), record catalog number(s), with number of individual record followed by the set number in parentheses. Abbreviations used are J.S.T. for John Scott Trotter, V.Y. for Victor Young, Dec. for Decca, Dec.-Br. for records issued by Decca on the Brunswick label, Col. for Columbia, and Vic. for Victor or RCA Victor.

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As always, feel free to write to the author at 435 So. Holmes Ave., Kirkwood, Mo. 63122. Correction of typographical or factual errors is considered to be a favor, not a criticism.

ALPHABETICAL LIST OF EXTENDED-PLAY RECORDS

ADESTE FIDELIS (Oakley-Wade) Max Terr's Mixed Chorus, J.S.T. L-3025-A, 6-8-42. Dec. 91123 (ED-547). Dec. ED-2547.
 AFTER SUNDOWN (Brown-Freed) (Film: Going Hollywood) Lennie Hayton O. LA-21-A, 9-27-33. Col. 5-1190 (B-1521).
 AFTER SUNDOWN. Buddy Cole Trio. MG-3671, 5-3-54. Dec. 91406 (ED-1700).
 AFTER YOU'VE GONE (Layton-Creamer) Buddy Cole Trio. L-7204-A, 6-26-53*. Dec. ED-2107.
 AIN'T MISBEHAVIN' (Waller-Brooks-Razaf) Jack Pleis O. L-9156, 4-17-56. Dec. ED-2427.
 ALEXANDER'S RAGTIME BAND (Berlin) Al Jolson, Morris Stoloff O. L-4386-A, 3-25-47. Dec. 91240 (ED-647). Dec. 91406 (ED-1700).
 ALL THROUGH THE DAY (Kern-Hammerstein) Camarata O. W-73261-A, 12-31-45. Dec. 91286 (ED-594).
 ALL THROUGH THE NIGHT (Porter) (Film: Anything Goes) Joseph Lilley O. L-8991, 2-23-56. Dec. 91761 (ED-845).
 ALLA EN EL RANCHO GRANDE (Uranga-Ramos-Del Moral-Costello) Buddy Cole Trio. MG-3675, 6-16-54. Dec. 91413 (ED-1700).
 ALOHA OE (Queen Liliuokalani) Dick McIntire & Harmony Hawaiians. DLA-453-A, 7-23-36. Dec. 91166 (ED-580).
 AND THE ANGELS SING (Elman-Mercer) J.S.T. DLA-1758-A, 4-5-39. Dec. 91617 (ED-1800).
 APRIL SHOWERS (Sillers-DeSylva) Jud Conlon's Rhythmairs, Jack Pleis O. L-9150-A, 4-17-56. Dec. ED-2426.

APROPOS DE RIEN (Van Heusen-Burke) (Film: Little Boy Lost) J.S.T. L-7085-A, 3-12-53. Dec. ED-2085.
 AT YOUR COMMAND (Barris-Tobias-Crosby) Harry Barris, piano. LA-1051-B, 6-24-31. Dec.-Br. EB-71029.
 AU BORD DE L'EAU (Grassi) (In French) Paul Durand O. W-84775-A, 5-16-53. Dec. 91183 (ED-570).
 AWAY IN A MANGER (Murray) Norman Luboff Choir, Paul Weston O. MG-5181, 12-24-55. Dec. 91837 (ED-850).
 AWAY IN A MANGER
 See also: CHRISTMAS CAROLS, PT. 1.
 BABY, WON'T YOU PLEASE COME HOME? (Warfield-Williams) Eddie Heywood O. L-3911-A, 8-9-45. Dec. 91612 (ED-1800).
 BECAUSE MY BABY DON'T MEAN "MAYBE" NOW (Donaldson) Jack Fulton, Charles Gaylord, Austin Young, Paul Whiteman O. W-146549-2, 6-18-28. Col. 7-1647 (A-1080).
 BEGIN THE BEGUINE (Porter) J.S.T. L-3411-A, 5-3-44. Dec. 91408 (ED-1700).
 BELLS OF ST. MARY'S, THE (Adams-Furber) (Film: The Bells of St. Mary's) J.S.T. L-3962-B, 9-10-45. Dec. 91410 (ED-1700).
 BETWEEN THE DEVIL AND THE DEEP BLUE SEA (Arlen-Koehler) Buddy Cole Trio. L-9927, 3-14-57. Dec. ED-2535.
 BEYOND THE SEA
 See: MER, LA.

BLACK MOONLIGHT (Johnston-Coslow) (Film: Too Much Harmony) Jimmy Grier O. LA-4-A, 8-27-33. Col. 5-1167 (B-281).

BLACK MOONLIGHT. Buddy Cole Trio. MG-3671, 5-3-54. Dec. 91405 (ED-1700).

BLESSING OF ST. FRANCIS (St. Francis of Assisi-Da Silva) Narration by Bing; Father Lorenzo Morales, soloist, Padre Choristers, Richard D. Aurandt O. S-2047, 11-4-54. Dec. ED-2176.

BLOW, GABRIEL BLOW (Porter) (Film: Anything Goes) Donald O'Connor, Jeanmaire, Mitzi Gaynor, Joseph Lilley O. L-9027, 6-1-55. Dec. 91761 (ED-845).

BLUE HAWAII (Rainger-Robin) (Film: Waikiki Wedding) Lani McIntire & Hawaiians. DLA-723-A, 2-23-37. Dec. 91167 (ED-580).

BLUE HAWAII. Buddy Cole Trio. MG-3673, 5-3-54. Dec. 91410 (ED-1700).

BLUE PRELUDE (Bishop-Jenkins) Jimmy Grier O. B-791-B, 6-13-33. Col. 5-1190 (B-1521).

BLUE SKIES (Berlin) (Film: Blue Skies) Choir, J.S.T. L-4230-A, 7-18-46. Dec. 91407 (ED-1700).

BLUE SKIES (Berlin) (Film: White Christmas) Danny Kaye, Joseph Lilley O. W-86772, 9-9-54. Dec. 91464 (ED-819).

BLUES IN THE NIGHT (Arlen-Mercer) Jud Conlon's Rhythmaires, Jack Pleis O. L-9151, 4-17-56. Dec. ED-2428.

BLUES SERENADE, A. (Signorelli-Lytell-Grande-Parish) Matty Malneck O. DLA-1311-A, 7-8-38. Dec. 91169 (ED-581).

BOOTS AND SADDLE
See: TAKE ME BACK TO MY BOOTS AND SADDLE.

BRAHMS' LULLABY (Brahms-Macfarren) Buddy Cole Trio. MG-3675, 6-16-54. Dec. 91414 (ED-1700)

BUT BEAUTIFUL (Van Heusen-Burke) (Film: Road to Rio) V.Y. L-4556-A, 11-13-47. Dec. 91618 (ED-1800).

CELA M'EST ÉGAL (IF IT'S ALL THE SAME TO YOU (Van Heusen-Burke) (Film: Little Boy Lost) J.S.T. L-7082-A, 3-12-53. Dec. ED-2085.

CHANGING PARTNERS (Darion-Coleman) Jud Conlon's Rhythmaires, Perry Botkin O. L-7462-A, 11-14-53. Dec. ED-2128.

CHICAGO (Fisher) Buddy Cole Trio. L-9944, 3-14-57. Dec. ED-2550.

CHRISTMAS CAROLS, PT. 1 (Deck the Hall, Away in a Manger, I Saw Three Ships) Choir, Simon Rady O. W-74948-A, 5-31-49. Dec. 91130 (ED-561). Dec. ED-2659.



CHRISTMAS CAROLS, PT. 2 (Good King Wenceslas, We Three Kings of Orient Are, Angels We Have Heard on High) Choir, Simon Rady O. W-74949-A, 5-31-49. Dec. 91130 (ED-561).

CHRISTMAS SONG, THE (Torme-Wells) Ken Darby Singers, J.S.T. L-4376-A, 3-19-47. Dec. 91130 (ED-561). Dec. ED-2659.

CIRIBIRIBIN (Pestalozza-James-Lawrence) Andrews Sisters, Joe Venuti O. 66632-A, 9-20-39. Dec. ED-2037.

COUNT YOUR BLESSINGS INSTEAD OF SHEEP (Berlin) (Film: White Christmas) Joseph Lilley O. L-7650-1, 5-4-54. Dec. 91465 (ED-819).

DANCING IN THE DARK (Schwartz-Dietz) Studio O. E-37086-A, 8-19-31. Dec.-Br. EB-71010.

DANCING UNDER THE STARS (Owens) Lani McIntire & Hawaiians. DLA-906-A, 9-11-37. Dec. 91167 (ED-580).

DAY AFTER FOREVER, THE (Van Heusen-Burke) (Film: Going My Way) J.S.T. L-3308-A, 2-7-44. Dec. ED-2036.

DAY YOU CAME ALONG, THE (Johnston-Coslow) (Film: Too Much Harmony) Buddy Cole Trio. MG-3671, 5-3-54. Dec. 91405 (ED-1700).

DEAR HEARTS AND GENTLE PEOPLE (Fain-Hilliard) Jud Conlon's Rhythmaires, Perry Botkin's String Band. L-5162-A, 10-26-49. Dec. 91403 (ED-1700).

DEAR OLD DONEGAL (Graham) Jesters, Bob Haggart O. W-73220-A, 12-6-45. Dec. 91164 (ED-579).

DEAR OLD GIRL (Morse-Buck) Three Cheers, Ivan Ditmars, piano. DLA-554-A, 8-12-36. Dec. 91613 (ED-1800).

DEARLY BELOVED (Kern-Mercer) J.S.T. L-3412-A, 5-3-44. Dec. 91285 (ED-594).

DECK THE HALL (Trad.) Norman Luboff Choir, Paul Weston O. MG-5181, 12-24-55. Dec. 91838 (ED-850).

DECK THE HALL
See also: CHRISTMAS CAROLS, PT. 1.

DEEP IN THE HEART OF TEXAS (Swander-Hershey) Woody Herman & Woodchoppers. DLA-2828-A, 1-18-42. Dec. 91416 (ED-1700).

DEEP PURPLE (DeRose-Parish) Matty Malneck O. DLA-1733-A, 3-22-39. Dec. 91168 (ED-581).

DID YOU EVER SEE A DREAM WALKING? (Revel-Gordon) King's Men, Lennie Hayton O. LA-89-A, 12-11-33. Col. 5-1167 (B-281).

DID YOUR MOTHER COME FROM IRELAND? (Carr-Kennedy) King's Men, V.Y. DLA-2260-A, 12-9-40. Dec. 91165 (ED-579).



DID YOUR MOTHER COME FROM IRELAND? Buddy Cole Trio. MG-3675, 6-16-54. Dec. 91414 (ED-1700).

DINAH (Akst-Lewis-Young) Buddy Cole Trio. L-7206-A, 6-26-53*. Dec. ED-2108.

DISSERTATION ON THE STATE OF BLISS (LOVE AND LEARN) (Arlen-Gershwin) (Film: The Country Girl) Patty Andrews, male quartet, Joseph Lilley O. L-8071-1, 12-23-54. Dec. ED-2186.

DO YOU EVER THINK OF ME? (Burnett-Cooper-Kerr) Buddy Cole Trio. L-7201-A, 6-26-53*. Dec. ED-2107.

DON'T BE THAT WAY (Sampson-Goodman-Parish) J.S.T. DLA-1277-A, 4-22-38. Dec. 91615 (ED-1800).

DON'T FENCE ME IN (Porter) Andrews Sisters, Vic Schoen O. L-3475-A, 7-25-44. Dec. 91411 (ED-1700).

DOWN THE OLD OX ROAD (Johnston-Coslow) (Film: College Humor) Jimmy Grier O. B-805-A, 6-16-33. Col. 5-1227 (B-280).

DOWN THE OLD OX ROAD. Buddy Cole Trio. MG-3671, 5-3-54. Dec. 91404 (ED-1700).

DRIFTING AND DREAMING (Van Alstyne-Schmidt-Curtis-Gillespie) Les Paul Trio. L-4357-A, 2-13-47. Dec. 91765 (ED-406).

EILEEN (Fine-Liebman) V.Y. L-5189-A, 11-6-49. Dec. 91508 (ED-709).

EMBRASSE-MOI BIEN (Contet-Durand) (In French) Paul Durand O. W-84776-A, 5-16-53. Dec. 91182 (ED-570).

FADED SUMMER LOVE, A (Baxter) V.Y. E-37282-A, 10-6-31. Dec.-Br. EB-71010.

FAITH OF OUR FATHERS (Hemy-Walton-Faber) Max Terr's Mixed Chorus, J.S.T. L-3027-A, 6-8-42. Dec. 91124 (ED-547).

FAR AWAY PLACES (Kramer-Whitney) Ken Darby Choir & rhythm accomp. L-4844-A, 11-25-48. Dec. 91404 (ED-1700). Dec. ED-2000.

FINE ROMANCE, A (Kern-Fields) Dixie Lee Crosby, V.Y. DLA-588-A, 8-19-36. Dec. 91286 (ED-594).

FIRST NOEL, THE (Trad.) Ken Lane Singers, V.Y. L-5008-A, 5-11-49. Dec. 91129 (ED-561).

FIRST NOEL, THE. Norman Luboff Choir, Paul Weston O. MG-5180, 12-24-55. Dec. 91838 (ED-850).

FROM MONDAY ON (Barris-Crosby) Al Rinker, Jack Fulton, Charles Gaylord, Austin Young, Paul Whiteman O. BVE-14689-3, 2-13-28. Vic. EPAT-35.

GAL IN CALICO, A (Schwartz-Robin) Calico Kids, J.S.T. L-4169-A, 5-7-46. Dec. 91618 (ED-1800).

GALWAY BAY (Colahan) V.Y. L-4583-A, 11-27-47. Dec. 91405 (ED-1700). Dec. 91507 (ED-709).

GEE, I WISH I WAS BACK IN THE ARMY (Berlin) (Film: White Christmas) Danny Kaye, chorus, Joseph Lilley O. L-7624-A, 4-10-54. Dec. 91463 (ED-819).

GEORGIA ON MY MIND (Carmichael-Gorrell) Buddy Cole Trio. L-9937, 3-14-57. Dec. ED-2550.

GETTING TO KNOW YOU (Rodgers-Hammerstein) V.Y. L-6220-A, 4-9-51. Dec. ED-2057.

GHOST OF A CHANCE, A (Young-Washington-Crosby) Studio O. B-12474-B, 10-14-32. Col. 5-1167 (B-281).

GHOST OF A CHANCE, A. Buddy Cole Trio. MG-3671, 4-21-54. Dec. 91404 (ED-1700).

GOD REST YE MERRY, GENTLEMEN (Trad.) Max Terr's Mixed Chorus, J.S.T. L-3028-A, 6-8-42. Dec. 91123 (ED-547). Dec. ED-2659.

GOING MY WAY (Van Heusen-Burke) (Film: Going My Way) J.S.T. L-3309-A, 2-7-44. Dec. ED-2036.

GONE FISHIN' (C. & N. Kenny) Louis Armstrong, J.S.T. L-6262-A, 4-25-51*. Dec. 91401 (ED-1700).

GOOD, GOOD, GOOD (Roberts-Fisher) Andrews Sisters, Vic Schoen O. L-3877-A, 6-29-45. Dec. ED-2037.

GOOD KING WENCESLAS (Neale) Norman Luboff Choir, Paul Weston O. MG-5180, 12-24-55. Dec. 91838 (ED-850).

GOOD KING WENCESLAS
See also: CHRISTMAS CAROLS, PT. 2.

GOODNIGHT, SWEETHEART (Noble-Campbell-Connelly) V.Y. E-37285-A, 10-8-31. Dec.-Br. EB-71028.

HAPPY HOLIDAY (Berlin) (Film: Holiday Inn) Norman Luboff Choir, Paul Weston O. MG-5180 & MG-5181 (This song appears twice on the record), 12-24-55. Dec. 91836 (ED-850).

HAPPY PRINCE, THE, PTS. 1, 2, 3 & 4 (Hermann-Wilde-Welles) Orson Welles, supporting cast, V.Y. L-3929-A, 3930-A, 3931-A & 3932-A, 8-21-45. Dec. ED-2525.

HARBOR LIGHTS (Kennedy-Williams) Chorus, Lyn Murray O. L-5815-A, 9-5-50. Dec. ED-2000.

HAWAIIAN PARADISE (Owens) Dick McIntire & Harmony Hawaiians) DLA-523-A, 8-4-36. Dec. 91166 (ED-580).

HELLO, YOUNG LOVERS (Rodgers-Hammerstein) V.Y. L-6219-A, 4-9-51. Dec. ED-2057.

HERE COMES SANTA CLAUS (Autry-Haldeman) Andrews Sisters, Vic Schoen O. L-5005-A, 5-10-49. Dec. 91129 (ED-561).

HOME ON THE RANGE (Kelley-Higley) V.Y. DLA-1778-A, 6-13-39. Dec. 91119 (ED-566).

HONEYSUCKLE ROSE (Waller-Razaf) Buddy Cole Trio. L-9261-A, 5-22-56. Dec. ED-2441.

HOW CAN YOU BUY KILLARNEY? (Kennedy-Grundland-Morrison-Steels) V.Y. L-5190-A, 11-6-49. Dec. 91508 (ED-709).

HOW DEEP IS THE OCEAN? (Berlin) Studio O. B-12472-A, 10-14-32. Col. 5-1227 (B-280).

HOW SOON? (Owens-Lucas) Carmen Cavallaro, piano. W-73939-A, 6-4-47. Dec. 91611 (ED-1800).

I AIN'T GOT NOBODY (Williams-Graham-Peyton) Woody Herman & Woodchoppers) DLA-2600-A, 7-30-41. Dec. 91619 (ED-1800).

I APOLOGIZE (Hoffman-Goodhart-Nelson) Studio O. E-37085-A, 8-19-31. Dec.-Br. EB-71029.

I CAN'T ESCAPE FROM YOU (Whiting-Robin) (Film: Rhythm on the Range) Buddy Cole Trio. MG-3673, 6-19-54. Dec. 91409 (ED-1700).

I CAN'T GIVE YOU ANYTHING BUT LOVE (McHugh-Fields) Buddy Cole Trio. L-7208-A, 6-26-53*. Dec. ED-2108.

I CRIED FOR YOU (Arnheim-Lyman-Freed) J.S.T. DLA-1634-B, 12-12-38. Dec. 91168 (ED-581).

I DON'T WANT TO WALK WITHOUT YOU (Styne-Loesser) J.S.T. DLA-2859-B, 1-27-42. Dec. 91290 (ED-662).

I FOUND A MILLION-DOLLAR BABY (Warren-Rose-Dixon) Studio O. LA-1043-B, 6-12-31. Dec.-Br. EB-71028.

I FOUND A MILLION-DOLLAR BABY. J.S.T. DLA-2044-A, 7-10-40. Dec. 91289 (ED-662).

I LOVE PARIS (Porter) J.S.T. L-7513-1, 12-31-53. Dec. ED-2128.

I LOVE YOU TRULY (Bond) Buddy Cole Trio. MG-3673, 5-3-54. Dec. 91407 (ED-1700).

I NEVER KNEW (Kahn-Fiorito) Buddy Cole Trio. L-7202-A, 6-26-53*. Dec. ED-2107.

I NEVER KNEW I COULD LOVE ANYBODY LIKE I'M LOVING YOU (Egan-Pitts-Marsh) Buddy Cole Trio. L-7207-A, 6-26-53*. Dec. ED-2108.

I SAW THREE SHIPS (Trad.)
See: CHRISTMAS CAROLS, PT. 1.

I SURRENDER, DEAR (Barris-Clifford) Gus Arnheim O. PBVE-61068-2, 1-19-31. Vic. 47-1510. Vic. EPAT-5.

I SURRENDER, DEAR. J.S.T. DLA-1744-A, 3-31-39. Dec. 91288 (ED-677).

I SURRENDER, DEAR. Buddy Cole Trio. MG-3669, 4-24-54. Dec. 91401 (ED-1700).

I WANT MY MAMA (MAMA YO QUIERO) (Paiva-Stillman-Torre-Jararaca) Woody Herman Woodchoppers. DLA-2827-A, 1-18-42. Dec. 91614 (ED-1800).

I WHISTLE A HAPPY TUNE (Rodgers-Hammerstein) V.Y. L-6218-A, 4-9-51. Dec. ED-2057.

I WISHED ON THE MOON (Rainger-Parker) (Film: Big Broadcast of 1936) Buddy Cole Trio. MG-3673, 5-3-54. Dec. 91408 (ED-1700).

I WONDER WHAT'S BECOME OF SALLY (Ager - Yellen) J.S.T. DLA-2444-A, 6-16-41. Dec. 91289 (ED-662).

I'D RATHER SEE A MINSTREL SHOW (Berlin) (Film: White Christmas) Danny Kaye, Joseph Lilley O. W-86772, 9-9-54. Dec. 91464 (ED-819).

IF I COULD BE WITH YOU (Johnson-Creamer) Buddy Cole Trio. L-9939, 3-14-57. Dec. ED-2550.

IF I KNEW THEN (Jurgens-Howard) J. S. T. DLA-1920-A, 2-9-40. Dec. 91618 (ED-1800).

IF IT'S ALL THE SAME TO YOU
See: CELA M'EST ÉGAL.

IF YOU SHOULD EVER NEED ME (Burke-Dubin) Studio O. LA-984-A, 3-30-31. Dec.-Br. EB-71011.

I'LL BE HOME FOR CHRISTMAS (Kent-Ram-Gannon) J.S.T. L-3203-A, 10-1-43. Dec. 91124 (ED-547).

I'LL BE SEEING YOU (Fain-Kahal) J.S.T. L-3318-A, 2-17-44. Dec. 91413 (ED-1700).

I'LL BE YOURS (J'ATTENDRAI) (Sosenko-Poterat-Oliveri - Rastelli) Camarata O. W-73249-A, 12-18-45. Dec. 91287 (ED-677).

I'LL SEE YOU IN MY DREAMS (Jones-Kahn) J.S.T. L-4580-A, 11-27-47. Dec. 91611 (ED-1800).

I'M AN OLD COWHAND (Mercer) (Film: Rhythm on the Range) Jimmy Dorsey O. DLA-442-A, 7-17-36. Dec. 91119 (ED-566).

I'M AN OLD COWHAND. Buddy Cole Trio. MG-3673, 5-3-54. Dec. 91409 (ED-1700).

I'M CONFESSIN' (THAT I LOVE YOU) (Dougherty-Neiburg-Reynolds) Buddy Cole Trio. L-9938, 3-14-57. Dec. ED-2535.

I'M DRIFTING BACK TO DREAMLAND (Harrison-Sadler-Charlesworth) Dick McIntire & Harmony Hawaiians. DLA-2831-A, 1-19-42. Dec. 91766 (ED-406).

I'M THROUGH WITH LOVE (Malneck-Livingston-Kahn) Studio O. LA-1024-A, 6-12-31. Dec.-Br. EB-71028.

I'M WAITING FOR SHIPS THAT NEVER COME IN (Olman-Yellen) J.S.T. DLA-1953-A, 2-25-40. Dec. 91290 (ED-662).

IMAGINATION (Van Heusen-Burke) J.S.T. L-4732-A, 12-24-47. Dec. 91619 (ED-1800).

IN A LITTLE SPANISH TOWN (Wayne-Lewis-Young) Buddy Cole Trio. L-8849-1, 11-23-55. Dec. ED-2441.

IN THE COOL, COOL, COOL OF THE EVENING (Carmichael-Mercer) (Film: Here Comes the Groom) Jane Wyman, Four Hits & a Miss, Matty Matlock All Stars. L-6318-A, 6-20-51. Dec. 91400 (ED-1700).

IT COULD HAPPEN TO YOU (Van Heusen-Burke) J.S.T. L-3273-A, 12-29-43. Dec. 91288 (ED-677).

IT MUST BE TRUE (Barris - Arnheim-Clifford) J.S.T.'s Frying Pan Five. DLA-1753-A, 4-3-39. Dec. 91288 (ED-677).

IT MUST BE TRUE. Buddy Cole Trio. MG-3669, 4-21-54. Dec. 91401 (ED-1700).

IT'S BEEN A LONG, LONG TIME (Styne-Cahn) Les Paul Trio L-3889-A, 7-12-45. Dec. 91410 (ED-1700). Dec. 91765 (ED-406).

IT'S EASY TO REMEMBER (Rodgers-Hart) (Film: Mississippi) Buddy Cole Trio. MG-3673, 5-3-54. Dec. 91408 (ED-1700).

IT'S MINE, IT'S YOURS (THE PITCHMAN) (Arlen-Gershwin) (Film: The Country Girl) Girls Trio, Joseph Lilley O. L-8069-1, 12-23-54. Dec. ED-2186.

IT'S THE DREAMER IN ME (Van Heusen - Dorsey) J.S.T. DLA-1295-A, 5-23-38. Dec. 91614 (ED-1800).

IT'S THE SAME OLD SHILLELAGH (White) Jesters, Bob Haggart O. W-73218-A, 12-6-45. Dec. 91164 (ED-579).

IT'S THE TALK OF THE TOWN (Livingston-Symes-Neiburg) Jimmy Dorsey O. L-3938-A, 8-29-45. Dec. 91617 (ED-1800).

I'VE GOT A POCKETFUL OF DREAMS (Monaco - Burke) (Film: Sing You Sinners) Buddy Cole Trio. MG-3675, 6-16-54. Dec. 91411 (ED-1700).

I'VE GOT THE WORLD ON A STRING (Arlen - Koehler) Dorsey Bros O. B-12991-A, 1-26-33. Col. 5-1226 (B-280).

I'VE GOT TO PASS YOUR HOUSE TO GET TO MY HOUSE (Brown) Jimmy Grier O. B-782-B, 6-9-33. Col. 5-1166 (B-281).

I'VE TOLD EV'RY LITTLE STAR (Kern - Hammerstein) Camarata C. W-73263-A, 12-31-45. Dec. 91285 (ED-594).

J'ATTENDRAI
See: I'LL BE YOURS.

JINGLE BELLS (Pierpont) Andrews Sisters, Vic Schoen O. L-3199-A, 9-27-43. Dec. 91124 (ED-547). Dec. ED-2547.

JOY TO THE WORLD (Handel-Watts) Norman Luboff Choir, Paul Weston O. MG-5180, 12-24-55. Dec. 91836 (ED-850).

JUNE IN JANUARY (Rainger-Robin) (Film: Here Is My Heart) Buddy Cole Trio. MG-3673, 5-3-54. Dec. 91407 (ED-1700).

JUST A GIGOLO (Casucci-Caesar) Gus Arnheim O. PBVE-61078-2, 3-2-31. Vic. EPAT-5.

JUST AN ECHO IN THE VALLEY (Woods-Campbell-Connelly) Buddy Cole Trio. MG-3671, 4-21-54. Dec. 91404 (ED-1700).

JUST ONE MORE CHANCE (Johnston-Coslow) V.Y. LA-1037-A, 5-4-31. Dec.-Br. EB-71011.

JUST ONE MORE CHANCE. Buddy Cole Trio. MG-3669, 4-21-54. Dec. 91402 (ED-1700).

KENTUCKY BABE (Buck-Geibel) Fred Waring Glee Club. W-73941-A, 6-5-47. Dec. 91582 (ED-835).

LAND AROUND US, THE (Arlen-Gershwin) (Film: The Country Girl) Chorus, Joseph Lilley O. L-8068-1, 12-23-54. Dec. ED-2186.

LAZY (Berlin) (Film: Holiday Inn) Bob Crosby O. DLA-2989-B, 5-25-42. Dec. 91617 (ED-1800).

LEARN TO CROON (Johnston-Coslow) (Film: College Humor) Buddy Cole Trio. MG-3671, 4-21-54. Dec. 91404 (ED-1700).

LET ME CALL YOU SWEETHEART (Friedman-Whitson) J.S.T. L-3461-A, 7-17-44. Dec. 91287 (ED-677).

LET'S PUT OUT THE LIGHTS (Hupfield) Studio O. B-12510-A, 10-28-32. Col. 5-1166 (B-281).

LITTLE ANGEL (Owens) Harry Owens O. DLA-1211-A, 4-13-38. Dec. 91291 (ED-672).

LITTLE KISS EACH MORNING, A (Woods) Jack Pleis O. L-9162, 4-18-56. Dec. ED-2426.

LONG AGO (AND FAR AWAY) (Kern-Gershwin) J.S.T. L-3409-A, 5-3-44. Dec. 91286 (ED-594).

LOVE AND LEARN
See: DISSERTATION ON THE STATE OF BLISS.

LOVE IN BLOOM (Rainger-Robin) (Film: She Loves Me Not) Irving Aaronson Commanders. LA-182-A, 7-5-34. Col. 5-1190 (B-1521).

LOVE IN BLOOM. Buddy Cole Trio. MG-3671, 5-3-54. Dec. 91407 (ED-1700).

LOVE IS JUST AROUND THE CORNER (Gensler - Robin) (Film: Here Is My Heart) Buddy Cole Trio. MG-3673, 5-3-54. Dec. 91407 (ED-1700).

LOVE THY NEIGHBOR (Revel-Gordon) (Film: We're Not Dressing) Buddy Cole Trio. MG-3671, 5-3-54. Dec. 91406 (ED-1700).

LULLABY (Brahms)
See: BRAHMS' LULLABY.

MACNAMARA'S BAND (O'Conner-Stamford) Jesters, Bob Haggart O. W-73219-A, 12-6-45. Dec. 91164 (ED-579). Dec. 91409 (ED-1700).

MADEMOISELLE DE PARIS (Parish-Durand-Contet-Maschwitz) (In French) Paul Durand O. W-84774-A, 5-16-53. Dec. 91182 (ED-570).

MAGIC WINDOW, THE (Van Heusen-Burke) (Film: Little Boy Lost) J.S.T. L-7083-A, 3-12-53. Dec. ED-2085.

MAMA YO QUIERO
See: I WANT MY MAMA.

MANDY (Berlin) (Film: White Christmas) Danny Kaye, Joseph Lilley O. W-86772, 9-9-54. Dec. 91464 (ED-819).



MANY HAPPY RETURNS OF THE DAY (Burke-Dubin) Studio O. LA-1042-A, 6-12-31. Dec.-Br. EB-71029.

MARY'S A GRAND OLD NAME (Cohan) J.S.T. DLA-2446-A, 6-16-41. Dec. 91289 (ED-662).

MAY I? (Revel-Gordon) (Film: We're Not Dressing) Buddy Cole Trio. MG-3671, 5-3-54. Dec. 91406 (ED-1700).

MEMORIES ARE MADE OF THIS (Gilkyson-Dehr-Miller) Jack Pleis O. L-9153-A, 4-17-56. Dec. ED-2428.

MER, LA (BEYOND THE SEA) (Trenet-Lawrence) (In French) Paul Durand O. W-84777-A, 5-16-53. Dec. 91183 (ED-570).

MEXICALI ROSE (Tenney-Stone) J.S.T. DLA-1316-A, 7-11-38. Dec. 91120 (ED-566).

MEXICALI ROSE. Buddy Cole Trio. MG-3675, 6-16-54. Dec. 91412 (ED-1700).

MISSISSIPPI MUD (Barris-Cavanaugh) Frankie Trumbauer, Frankie Trumbauer O. W-400034-A, 1-20-28. Col. 7-1644 (A-1079).

MISSISSIPPI MUD. Buddy Cole Trio. MG-3669, 4-24-54. Dec. 91400 (ED-1700).

MR. GALLAGHER AND MR. SHEAN (MR. CROSBY AND MR. MERCER) (Gallagher-Shean-Mercer) Johnny Mercer, V.Y.'s Small Fryers. DLA-1298-E, 7-1-38. Dec. 91616 (ED-1800).

MISTER MEADOWLARK (Donaldson-Mercer) Johnny Mercer, V.Y. DLA-1985-A, 4-15-40. Dec. 91619 (ED-1800).

MON COEUR EST UN VIOLON (Laparcerie-A. & J. Rich-epin) (In French) Paul Durand O. W-84780-A, 5-16-53. Dec. 91182 (ED-570).

MONA LISA (Livingston-Evans) Jud Conlon's Rhythmaires, Jack Pleis O. L-9164, 4-18-56. Dec. ED-2428.

MOON OF MANAKOORA (Newman-Loesser) J.S.T. DLA-1151-B, 1-21-38. Dec. 91616 (ED-1800).

MOONLIGHT AND SHADOWS (Hollander-Robin) V.Y. DLA-743-A, 3-5-37. Dec. 91169 (ED-581).

MOONLIGHT BAY (Wenrich-Madden) Gary Crosby, Mat-ty Matlock's All Stars. L-6181-A, 3-22-51. Dec. ED-2001.

MOONLIGHT BECOMES YOU (Van Heusen-Burke) (Film: Road to Morocco) J.S.T. L-3034-A, 6-12-42. Dec. 91415 (ED-1700).

MOONLIGHT COCKTAIL (Roberts-Gannon) J.S.T. DLA-2858-A, 1-27-42. Dec. 91290 (ED-662).

MOONSTRUCK (Johnston-Coslow) (Film: College Hu-mor) Jimmy Grier O. B-780-A, 6-9-33. Col. 5-1166 (B-281).

MUDDY WATER (DeRose-Richman-Trent) Buddy Cole Trio. MG-3669, 4-24-54. Dec. 91400 (ED-1700).

MULE TRAIN (Lange-Heath-Glickman) Perry Botkin's String Band. L-5161-A, 10-26-49. Dec. 91404 (ED-1700).

MY BLUE HEAVEN (Donaldson-Whiting) Jud Conlon's Rhythmaires, Jack Pleis O. L-9154-A, 4-17-56. Dec. ED-2426.

MY BUDDY (Donaldson-Kahn) V.Y. DLA-2315-A, 12-30-40. Dec. 91619 (ED-1800).

MY GIRL'S AN IRISH GIRL (Poppewell) V.Y. L-4555-A, 11-13-47. Dec. 91507 (ED-709).

MY HEART IS TAKING LESSONS (Monaco-Burke) (Film: Doctor Rhythm) Buddy Cole Trio. MG-3675, 6-16-54. Dec. 91411 (ED-1700).

MY HONEY'S LOVIN' ARMS (Meyer-Ruby) Mills Bros., Dorsey Bros. O. B-12992-B, 1-26-33. Col. 5-1227 (B-280).

MY ISLE OF GOLDEN DREAMS (Blaufuss-Kahn) Dick McIntire & Harmony Hawaiians. DLA-1775-A, 6-13-39. Dec. 91292 (ED-672). Dec. 91766 (ED-406).

MY KINDA LOVE (Alter-Trent) Buddy Cole Trio. MG-3669, 4-24-54. Dec. 91400 (ED-1700).

MY LITTLE BUCKAROO (Jerome-Scholl) V.Y. DLA-746-A, 3-8-37. Dec. 91120 (ED-566).

MY LOVE, MY LOVE (Haymes-Acquaviva) J.S.T. L-7518-1, 12-31-53. Dec. ED-2127.

MY MELANCHOLY BABY (Burnett-Norton) J.S.T. DLA-1633-A, 12-12-38. Dec. 91168 (ED-581).

MY REVERIE (Clinton-Debussy) Bob Crosby O. C-91513-B, 10-14-38. Dec. 91614 (ED-1800).

NO OTHER LOVE (Rodgers-Hammerstein) J.S.T. L-7517-1, 12-31-53. Dec. ED-2127.

NOW IS THE HOUR (Kaihu-Stewart-Scott) Ken Darby Choir, instr. accomp. L-4541-A, 11-8-47. Dec. 91405 (ED-1700).

NOW THAT YOU'RE GONE (Fio Rito-Kahn) V.Y. E-37281-A, 10-6-31. Dec.-Br. EB-71011.

O COME ALL YE FAITHFUL
See: ADESTE FIDELIS

O FIR TREE DARK (Trad.) Ken Darby Singers, V.Y. L-4401-A, 3-28-47. Dec. 91130 (ED-561).

O LITTLE TOWN OF BETHLEHEM (Brooks-Redner) Norman Luboff Choir, Paul Weston O. MG-5181, 12-24-55. Dec. 91836 (ED-850).

OH! MISS HANNAH (Dappen-Hollingsworth) Paul Whiteman O. W-148421-4, 5-4-29. Col. 7-1647 (A-1080).

OL' MAN RIVER (Kern-Hammerstein) Camarata O. W-73262-A, 12-31-45. Dec. 91285 (ED-594).

OL' MAN RIVER. Buddy Cole Trio. L-8848-1, 11-23-55. Dec. ED-2441.



OLD FOLKS (Robison-Hill) Bob Crosby O. C-91512-A, 10-14-38. Dec. 91615 (ED-1800).

OLD MAN, THE (Berlin) (Film: White Christmas) Danny Kaye, Chorus, Joseph Lilley O. L-7624-A, 4-10-54. Dec. 91463 (ED-819).

ON BEHALF OF THE VISITING FIREMEN (Donaldson-Mercer) Johnny Mercer, V.Y. DLA-1986-A, 4-15-40. Dec. 91615 (ED-1800).

ON THE ALAMO (Jones-Kahn) Buddy Cole Trio. L-9943, 3-14-57. Dec. ED-2535.

ON THE ATCHISON, TOPEKA AND THE SANTA FE (Warren-Mercer) Six Hits and a Miss, J.S.T. L-3320-A, 2-17-44. Dec. 91617 (ED-1800).

ON TREASURE ISLAND (Burke-Leslie) V.Y. DLA-255-B, 11-12-35. Dec. ED-2000.

ONE I LOVE, THE (Jones-Kahn) J.S.T. L-4325-A, 11-14-46. Dec. 91613 (ED-1800).

ONE ROSE, THE (Lyon-McIntire) V.Y. DLA-741-A, 3-5-37. Dec. 91169 (ED-581).

ONE ROSE, THE. Buddy Cole Trio. MG-3673, 6-16-54. Dec. 91410 (ED-1700).

ONE SWEET LETTER FROM YOU (Warren-Brown-Clare) J.S.T. L-3319-A, 2-17-44. Dec. 91615 (ED-1800).

ONLY FOREVER (Monaco-Burke) (Film: Rhythm on the River) Buddy Cole Trio. MG-3675, 6-16-54. Dec. 91413 (ED-1700).

OUT OF NOWHERE (Green-Heyman) Studio O. LA-983-A, 3-30-31. Dec.-Br. EB-71011.

OUT OF NOWHERE. Buddy Cole Trio. MG-3669, 6-16-54. Dec. 91402 (ED-1700).

PALACE IN PARADISE (Owens) Lani McIntire & Hawaiians. DLA-907-B, 9-11-37. Dec. 91167 (ED-580).

PAPER DOLL (Black) Jud Conlon's Rhythmaires, Jack Pleis O. L-9155, 4-17-56. Dec. ED-2427.

PARADISE (Brown-Clifford) Studio O. B-11480-A, 3-15-32. Col. 5-1190 (B-1521).

PARADISE. Buddy Cole Trio. MG-3669, 4-21-54. Dec. 91403 (ED-1700).

PEACE PRAYER OF ST. FRANCIS (St. Francis of Assisi-Da Silva) Narration by Bing; Father Lorenzo Morales, soloist, Padre Choristers, Richard D. Aurandt O. S-2046, 11-4-54. Dec. ED-2176.

PENNIES FROM HEAVEN (Johnston-Burke) (Film: Pennies from Heaven) Buddy Cole Trio. MG-3673, 6-19-54. Dec. 91410 (ED-1700).

PISTOL PACKIN' MAMA (Dexter) Andrews Sisters, Vic Schoen O. L-3197-A, 9-27-43. Dec. 91414 (ED-1700).

PITCHMAN, THE
See: IT'S MINE. IT'S YOURS.

PLAY A SIMPLE MELODY (Berlin) Gary Crosby, Matty Matlock's All Stars. L-5698-A, 6-23-50. Dec. 91402 (ED-1700). Dec. ED-2001.

PLEASE (Rainger-Robin) (Film: The Big Broadcast of 1932). Anson Weeks O. SF-11-A, 9-16-32. Col. 5-1227 (B-280).

PLEASE. J. S. T. DLA-2073-A, 7-27-40. Dec. 91289 (ED-662).

PLEASE. Buddy Cole Trio. MG-3671, 4-21-54. Dec. 91403 (ED-1700).

PRETENDING (Sherman-Symes) Les Paul Trio. L-4183-A, 5-15-46. Dec. 91616 (ED-1800).

PRISONER OF LOVE (Columbo-Gaskill-Robin) Jack Pleis O. L-9152, 4-17-56. Dec. ED-2427.

PUT IT THERE, PAL (Van Heusen-Burke) (Film: Road to Utopia) Bob Hope, Vic Schoen O. L-3686-A, 12-8-44. Dec. 91409 (ED-1700).

RANCHO GRANDE, EL
See: ALLA EN EL RANCHO GRANDE.

RED SAILS IN THE SUNSET (Williams-Kennedy) DLA-253-A, 11-12-35. Dec. ED-2000.

REMEMBER ME? (Warren-Dubin) J.S.T. DLA-942-A, 9-20-37. Dec. 91612 (ED-1800).

ROAD TO MOROCCO. (Van Heusen-Burke) (Film: Road to Morocco) Bob Hope, Vic Schoen O. L-3687-A, 12-8-44. Dec. 91415 (ED-1700).

ROCK OF AGES (Hastings-Toplady) Ken Darby Choir, organ accomp. L-4995-A, 5-6-49. Dec. 91403 (ED-1700).

ROSE OF TRALEE, THE (Glover-Spencer) J.S.T. L-3896-A, 7-17-45. Dec. 91165 (ED-579). Dec. 91507 (ED-709).

SAIL ALONG, SILV'RY MOON (Wenrich-Tobias) Lani McIntire & Hawaiians. DLA-909-B, 9-11-37. Dec. 91291 (ED-672).

ST. PATRICK'S DAY PARADE (Lange-Heath) Mellomen, Matty Matlock O. L-6033-A, 2-1-51. Dec. 91508 (ED-709).

SAM'S SONG (Quadling-Elliott) Gary Crosby, Matty Matlock's All Stars. L-5699-A, 6-23-50. Dec. 91401 (ED-1700). Dec. ED-2001.

SAN FERNANDO VALLEY (Jenkins) J.S.T. L-3275-A, 12-29-43. Dec. 91413 (ED-1700).

SANTA CLAUS IS COMIN' TO TOWN (Coots-Gillespie) Andrews Sisters, Vic Schoen O. L-3200-A, 9-27-43. Dec. 91124 (ED-547).

SEARCH IS THROUGH, THE (Arlen-Gershwin) (Film: The Country Girl) Joseph Lilley O. L-8070, 12-23-54. Dec. ED-2186.

SECOND HAND TURBAN AND A CRYSTAL BALL, A (Van Heusen-Cahn) (Film: Anything Goes) Donald O'Connor, Joseph Lilley O. L-9028, 5-23-55. Dec. 91761 (ED-845).

SECRET LOVE (Fain-Webster) J.S.T. L-7514-1, 12-31-53. Dec. ED-2128.

SEINE, LA (Roberts - Holt - LaFarge-Monod) (In French) Paul Durand O. W-84779-A, 5-16-53. Dec. 91183 (ED-570).

SHINE (Dabney-Mack-Brown) Mills Bros., Studio O. B-11376-A, 2-29-32. Col. 5-1226 (B-280).

SHOE SHINE BOY (Chaplin-Cahn) Jimmy Dorsey O. DLA-521-B, 8-4-36. Dec. 91612 (ED-1800).

SILENT NIGHT, HOLY NIGHT (Gruber-Mohr) Ken Darby Singers, J.S.T. L-4375-A, 3-19-47. Dec. 91123 (ED-547). Dec. ED-2547.

SILENT NIGHT, HOLY NIGHT. Buddy Cole Trio. MG-3673, 5-3-54. Dec. 91409 (ED-1700).

SILENT NIGHT, HOLY NIGHT. Norman Luboff Choir, Paul Weston O. MG-5181, 12-24-55. Dec. 91838 (ED-850).

SILVER BELLS (Livingston-Evans) Carole Richards, J.S.T. L-5832-A, 9-8-50. Dec. ED-2659.

SILVER ON THE SAGE (Rainger-Robin) J.S.T. DLA-1314-A, 7-11-38. Dec. 91120 (ED-566).

SING SOFT, SING SWEET, SING GENTLE (Durante-Barnett) Jimmy Durante, Chorus, Roy Bargy O. 101937, 2-4-49. Dec. ED-2528.

SIOUX CITY SUE (Thomas-Freedman) Jesters, Bob Haggart O. W-73255-A, 12-27-45. Dec. 91408 (ED-1700).

SLEEPY TIME GAL (Whiting-Egan-Lorenze-Alden) Buddy Cole Trio. L-7205-A, 6-26-53*. Dec. ED-2108.

SMALL FRY (Carmichael-Loesser) (Film: Sing You Sinners) Johnny Mercer, V.Y.'s Small Fryers. DLA-1297-A, 7-1-38. Dec. 91412 (ED-1700).

SMALL ONE, THE, PTS. 1, 2, 3 & 4 (Tazewell-Young) Supporting cast, V.Y. L-4379-A, 4380-A, 4381-A & 4382-A, 3-20-47. Dec. ED-2524.

SNOW (Berlin) (Film: White Christmas) Danny Kaye, Peggy Lee, Trudy Stevens, Chorus, Joseph Lilley O. L-7623-A, 4-10-54. Dec. 91463 (ED-819).

SO IN LOVE (Porter) Vic Schoen O. L-4856-A, 1-4-49. Dec. 91614 (ED-1800).

SOME OF THESE DAYS (Brooks) Lennie Hayton O. JC-8641-1, 5-26-32. Col. 5-1226 (B-280).

SOMEBODY LOVES ME (Gershwin-MacDonald-DeSylva) Buddy Cole Trio. L-7203-A, 6-26-53*. Dec. ED-2107.

SOMEDAY SWEETHEART (J. & B. Spikes) Georgie Stoll O. DLA-9-A, 8-8-34. Dec. 91611 (ED-1800).

SOMETHING WONDERFUL (Rodgers-Hammerstein) V.Y. L-6221-A, 4-9-51. Dec. ED-2057.

SONG OF OLD HAWAII, A (Noble-Beecher) Dick McIntire & Harmony Hawaiians. DLA-2014-A, 7-1-40. Dec. 91292 (ED-672).

SONG OF THE ISLANDS (King) Dick McIntire & Harmony Hawaiians. DLA-452-A, 7-23-36. Dec. 91166 (ED-580).

SONG OF THE ISLANDS. Buddy Cole Trio. MG-3673, 5-3-54. Dec. 91409 (ED-1700).

SOON (Rodgers-Hart) (Film: Mississippi) Buddy Cole Trio. MG-3673, 6-16-54. Dec. 91408 (ED-1700).

SOUTH AMERICA, TAKE IT AWAY (Rome) Andrews Sisters, Vic Schoen O. L-4178-A, 5-11-46. Dec. 91407 (ED-1700). Dec. ED-2037.

SOUTH SEA ISLAND MAGIC (Long-Tomerlin) Dick McIntire & Harmony Hawaiians. DLA-522-A, 8-4-36. Dec. 91166 (ED-580).

SPANIARD THAT BLIGHTED MY LIFE, THE (Merson) Al Jolson, Morris Stoloff O. L-4387-A, 3-25-47. Dec. 91240 (ED-647).

S'POSIN' (Denniker-Razaf) Music Maids, J.S.T.'s Frying Pan Five. DLA-1754-A, 4-3-39. Dec. 91169 (ED-581).

STAR DUST (Carmichael-Parish) Studio O. E-37087-A, 8-19-31. Dec.-Br. EB-71010.

STAR DUST. Matty Malneck O. DLA-1734-A, 3-22-39. Dec. 91168 (ED-581).

STAR DUST. Buddy Cole Trio. MG-3669, 6-16-54. Dec. 91402 (ED-1700).

STRANGER IN PARADISE (Forrest-Wright) J.S.T. L-7515-1, 12-31-53. Dec. ED-2127.

SUNDAY, MONDAY, OR ALWAYS (Van Heusen-Burke) (Film: Dixie) Ken Darby Singers. L-3172-A, 7-2-43. Dec. 91414 (ED-1700).

SUNSHINE CAKE (Van Heusen-Burke) (Film: Riding High) Carole Richards, Jeff Alexander Chorus, V.Y. L-5002-A, 5-10-49. Dec. 91402 (ED-1700).

SWANEE (Gershwin-Caesar) Buddy Cole Trio. L-9262-A, 5-22-56. Dec. ED-2441.

SWEET AND LOVELY (Arnheim-Tobias-Lemare) Studio O. E-37156-A, 9-14-31. Dec.-Br. EB-71029.

SWEET AND LOVELY. Buddy Cole Trio. MG-3669, 4-21-54. Dec. 91403 (ED-1700).

SWEET GEORGIA BROWN (Bernie-Pinkard-Casey) Isham Jones O. JC-8592-B, 4-23-32. Col. 5-1166 (B-281).

SWEET HAWAIIAN CHIMES (McIntire-Sanford-McConnell) Harry Owens O. DLA-1210-A, 4-13-38. Dec. 91291 (ED-672).

SWEET LEILANI (Owens) (Film: Waikiki Wedding) Lani McIntire & Hawaiians. DLA-722-B, 2-23-37. Dec. 91167 (ED-580).

SWEET LEILANI. Buddy Cole Trio. MG-3673, 5-3-54. Dec. 91410 (ED-1700).

SWEET LORRAINE (Burwell-Parish) Jimmy Dorsey O. L-3953-A, 9-6-45. Dec. 91613 (ED-1800).

SWINGING ON A STAR (Van Heusen-Burke) (Film: Going My Way) Williams Bros. Qt., J.S.T. L-3307-A, 2-7-44. Dec. 91412 (ED-1700). Dec. ED-2036.

'TAIN'T SO, HONEY, 'TAIN'T SO (Robison) Paul Whiteman O. W-146316-9, 6-10-28. Col. 7-1646 (A-1080).

TAKE ME BACK TO MY BOOTS AND SADDLE (Powell-Samuels-Whitcup) V.Y. DLA-254-A, 11-12-35. Dec. 91120 (ED-566).

TEMPTATION (Brown-Freed) (Film: Going Hollywood) Lennie Hayton O. LA-69-A, 10-22-33. Col. 5-1167 (B-281).

TEMPTATION. Buddy Cole Trio. MG-3671, 5-3-54. Dec. 91406 (ED-1700).

THANKS (Johnston-Coslow) (Film: Too Much Harmony) Jimmy Grier O. LA-1-A, 8-27-33. Col. 5-1226 (B-280).

THANKS. Buddy Cole Trio. MG-3671, 4-21-54. Dec. 91405 (ED-1700).

THANKS FOR THE MEMORY (Rainger-Robin) Jack Pleis O. L-9165, 4-18-56. Dec. ED-2428.

THAT SLY OLD GENTLEMAN (Monaco-Burke) (Film: East Side of Heaven) Buddy Cole Trio. MG-3675, 6-16-54. Dec. 91412 (ED-1700).

THAT'S MY WEAKNESS NOW (Stept-Green) Al Rinker, Harry Barris, Paul Whiteman O. W-146542-3, 6-17-28. Col. 7-1646 (A-1080).

THERE'S A GOLD MINE IN THE SKY (C. & N. Kenny) Eddie Dunstetter, organ. DLA-1051-A, 11-12-37. Dec. 91119 (ED-566).

THERE'S A GOLD MINE IN THE SKY. Buddy Cole Trio. MG-3675, 6-16-54. Dec. 91411 (ED-1700).

THESE FOOLISH THINGS (REMIND ME OF YOU) (Strachey-Marvell) J.S.T. L-3707-A, 12-15-44. Dec. 91616 (ED-1800).

THIS LOVE OF MINE (Parker-Sanicola-Sinatra) Jud Conlon's Rhythmairs, Jack Pleis O. L-9163, 4-18-56. Dec. ED-2427.

TILL THE CLOUDS ROLL BY (Kern-Wodehouse-Bolton) Camarata O. W-73250-A, 12-18-45. Dec. 91285 (ED-594).

TO YOU, SWEETHEART, ALOHA (Owens) Dick McIntire & Harmony Hawaiians. DLA-1774-A, 6-13-39. Dec. 91292 (ED-672).

TOO LATE (Young-Lewis) V.Y. E-37284-A, 10-8-31. Dec.-Br. EB-71028.

TOO-RA-L00-RA-L00-RAL (Shannon) (Film: Going My Way) J.S.T. L-3895-A, 7-17-45. Dec. 91412 (ED-1700). Dec. ED-2036.

TRADE WINDS (Friend-Tobias) Dick McIntire & Harmony Hawaiians. DLA-2013-A, 7-1-40. Dec. 91292 (ED-672).

TU NE PEUX PAS TE FIGURER (Misraki) (In French) Paul Durand O. W-84778-A, 5-16-53. Dec. 91183 (ED-570).

TUMBLING TUMBLEWEEDS (Nolan) Buddy Cole Trio. MG-3675, 6-16-54. Dec. 91413 (ED-1700).

TWELVE DAYS OF CHRISTMAS (Trad.) Andrews Sisters, Vic Schoen O. L-5004-A, 5-10-49. Dec. 91129 (ED-561).

VAYA CON DIOS (Pepper-James-Russell-Hoff) J.S.T. L-7516-1, 12-31-53. Dec. ED-2127.

VIE EN ROSE, LA (David-Piaf-Louiguy) (In French) Paul Durand O. W-84781-A, 5-16-53. Dec. 91182 (ED-570).

VIOLETS AND VIOLINS (Laparcerie-Lawrence-A. & J. Richepin) (Film: Little Boy Lost) J.S.T. L-7084-A, 3-12-53. Dec. ED-2085.

WAIT 'TIL THE SUN SHINES, NELLIE (Von Tilzer-Sterling) (Film: Birth of the Blues) Mary Martin, J.S.T. DLA-2947-A, 3-13-42. Dec. 91416 (ED-1700).

WAITER AND THE PORTER AND THE UPSTAIRS MAID, THE (Mercer) (Film: Birth of the Blues) Mary Martin, Jack Teagarden, Jack Teagarden O. DLA-2411-A, 5-26-41. Dec. 91415 (ED-1700).

WALKING THE FLOOR OVER YOU (Tubb) Bob Crosby's Bob Cats. DLA-2999-A, 5-27-42. Dec. 91416 (ED-1700).

WALTZ YOU SAVED FOR ME, THE (King-Flindt-Kahn) Paradise Island Trio. DLA-2057-A, 7-20-40. Dec. 91765 (ED-406).

WAY YOU LOOK TONIGHT, THE (Kern-Fields) Dixie Lee Crosby, V.Y. DLA-587-A, 8-19-36. Dec. 91286 (ED-594).

WE THREE KINGS OF ORIENT ARE (Hopkins) See: CHRISTMAS CAROLS, Pt. 2.

WE'LL GATHER LILACS (Novello) Camarata O. W-73251-A, 12-18-45. Dec. 91287 (ED-677).

WHAT CAN YOU DO WITH A GENERAL? (Berlin) (Film: White Christmas) Joseph Lilley O. L-7649-1, 5-4-54. Dec. 91465 (ED-819).

WHAT'S NEW? (Haggart-Burke) J.S.T. DLA-1794-A, 6-30-39. Dec. 91618 (ED-1800).

WHEN DAY IS DONE (Katscher-DeSylva) V.Y. DLA-2314-A, 12-30-40. Dec. 91290 (ED-662).

WHEN I LOST YOU (Berlin) Paradise Island Trio. DLA-2060-A, 7-20-40. Dec. 91766 (ED-406).

WHEN I TAKE MY SUGAR TO TEA (Fain-Norman-Kahal) Buddy Cole Trio. L-9926, 3-14-57. Dec. ED-2535.

WHEN IRISH EYES ARE SMILING (Ball-Olcott-Graff)
J.S.T. L-4168-A, 5-7-46. Dec. 91165 (ED-579). Dec. 91507 (ED-709).

WHEN MY BABY SMILES AT ME (Munro-Sterling-Lewis)
Jack Pleis O. L-9157-A, 4-17-56. Dec. ED-2426.

WHEN THE BLOOM IS ON THE SAGE (Howard - Vincent)
Foursome, J.S.T.'s Frying Pan Five. DLA-1636-A, 12-12-38. Dec. 91119 (ED-566).

WHEN YOU AND I WERE YOUNG MAGGIE BLUES (McHugh-Frost-Butterfield-Johnson) Gary Crosby, Matty Matlock's All Stars. L-6182-A, 3-22-51. Dec. ED-2001.

WHEN YOU DREAM ABOUT HAWAII (Ruby-Silvers-Kalmar)
Lani McIntire & Hawaiians. DLA-908-B, 9-11-37. Dec. 91291 (ED-672).

WHEN YOU MAKE LOVE TO ME (Heifetz-Goetschius)
V.Y. L-4259-A, 8-9-46. Dec. 91288 (ED-677).

WHEN YOU'RE A LONG, LONG WAY FROM HOME (Meyer-Lewis) Paradise Island Trio. DLA-2059-A, 7-20-40. Dec. 91766 (ED-406).

WHERE THE BLUE OF THE NIGHT MEETS THE GOLD OF THE DAY (Ahler-Turk-Crosby) Studio O. E-37373-A, 11-23-31. Dec.-Br. EB-71010.

WHERE THE BLUE OF THE NIGHT...Paradise Island Trio. DLA-2058-A, 7-20-40. Dec. 91765 (ED-406).

WHERE THE BLUE OF THE NIGHT... J.S.T. L-3897-A, 7-17-45. Dec. 91287 (ED-677).

WHERE THE BLUE OF THE NIGHT...Buddy Cole Trio. MG-3669, 4-21-54. Dec. 91403 (ED-1700).

WHERE THE RIVER SHANNON FLOWS (Russell) King's Men, V.Y. DLA-2262-A, 12-9-40. Dec. 91165 (ED-579).

WHIFFENPOOF SONG (Minnigerode-Pomeroy-Galloway-Vallee) Fred Waring Glee Club. W-73940-A, 6-5-47. Dec. 91406 (ED-1700). Dec. 91462 (ED-695).

WHITE CHRISTMAS (Berlin) (Film: Holiday Inn)
Ken Darby Singers, J.S.T. L-4374-A, 3-19-47. Dec. 91123 (ED-547). Dec. 91416 (ED-1700). Dec. ED-2547.

WHITE CHRISTMAS (Film: White Christmas) Danny Kaye, Peggy Lee, Trudy Stevens, Chorus, Joseph Lilley O. L-7622-A, 4-10-54. Dec. 91465 (ED-819).

WHITE CHRISTMAS. Norman Luboff Choir, Paul Weston O. MG-5180, 12-24-55. Dec. 91837 (ED-850).

WHO THREW THE OVERALLS IN MRS. MURPHY'S CHOWDER? (Geifer) Jesters, Bob Haggart O. W-73221-A, 12-6-45. Dec. 91164 (ED-579).

WHO'S SORRY NOW? (Snyder-Ruby-Kalmar) Eddie Heywood O. L-3950-A, 9-5-45. Dec. 91612 (ED-1800).

WITH MY SHILLELAGH UNDER MY ARM (Wallace-O'Brien) Mellomen, Matty Matlock O. L-6032-A, 2-1-51. Dec. 91508 (ED-709).

WOULD YOU? (Brown-Freed) V.Y. DLA-322-B, 3-29-36. Dec. 91611 (ED-1800).

WRAP YOUR TROUBLES IN DREAMS (Barris-Koehler-Moll) Buddy Cole Trio. MG-3669, 4-21-54. Dec. 91401 (ED-1700).

YA GOTTA GIVE THE PEOPLE HOKE (Van-Heusen-Cahn) (Film: Anything Goes) Donald O'Connor, Joseph Lilley O. L-9026, 4-9-55. Dec. 91759 (ED-845).

YAH-TA-TA YAH-TA-TA (Van-Heusen-Burke) Judy Garland, Joseph Lilley O. L-3751-A, 3-9-45. Dec. 91411 (ED-1700).

Y'ALL COME (Duff) Cass County Boys, Perry Botkin O. L-7461-A, 11-14-53. Dec. 91400 (ED-1700). Dec. ED-2128.

YES, INDEED! (Oliver) Connee Boswell, Bob Crosby's Bob Cats. DLA-2272-A, 12-13-40. Dec. 91414 (ED-1700).

YODELIN' JIVE, THE (Raye-Prince) Andrews Sisters, Joe Venuti O. 66633-B, 9-20-39. Dec. ED-2037.

YOU ARE MY SUNSHINE (Davis-Mitchell) V.Y. DLA-2515-A, 7-8-41. Dec. 91415 (ED-1700).

YOU MUST HAVE BEEN A BEAUTIFUL BABY (Warren-Mercer) Bob Crosby O. C-91511-A, 10-14-38. Dec. 91613 (ED-1800).

YOU'RE ALL I WANT FOR CHRISTMAS (Moore - Ellis) Ken Lane Singers, V.Y. L-5009-A, 5-11-49. Dec. 91129 (ED-561).

YOU'RE DRIVING ME CRAZY (Donaldson) Buddy Cole Trio. L-9942, 3-14-57. Dec. ED-2550.

YOU'RE THE TOP (Porter) (Film: Anything Goes) Mitzi Gaynor, Joseph Lilley O. L-8992, 2-23-56. Dec. 91760 (ED-845).

COMPONENT RECORDS WITH INDIVIDUAL RECORD NUMBERS IN EXTENDED-PLAY SETS

COLUMBIA

5-1166 (B-281)--Let's Put Out the Lights/I've Got to Pass Your House/Sweet Georgia Brown/Moonstruck.

5-1167 (B-281)--Did You Ever See a Dream Walking?/Ghost of a Chance/Temptation/Black Moonlight.

5-1190 (B-1521) -- Blue Prelude/Paradise/After Sundown/Love in Bloom.

5-1226 (B-280)--I've Got the World on a String/Thanks/Some of These Days/Shine.

5-1227 (B-280)--Down the Old Ox Road/How Deep is the Ocean?/My Honey's Lovin' Arms/Please.

7-1644 (A-1079)--Mississippi Mud (Others NB).

7-1646 (A-1080)--'Tain't So, Honey/That's My Weakness Now (Others NB).

7-1647 (A-1080)--Because My Baby Don't Mean Maybe Now/Oh! Miss Hannah (Others NB).

DECCA

91119 (ED-566)--I'm an Old Cowhand/There's a Gold Mine in the Sky/When the Bloom is on the Sage/Home on the Range.

91120 (ED-566)--Take Me Back to My Boots and Saddle/My Little Buckaroo/Silver on the Sage/Mexicali Rose.

DECCA

91123 (ED-547)--Adeste Fidelis/God Rest Ye Merry, Gentlemen/Silent Night/White Christmas.

91124 (ED-547)--Faith of Our Fathers/I'll Be Home for Christmas/Jingle Bells/Santa Claus Is Comin' to Town

91129 (ED-561) -- First Noel/Here Comes Santa Claus/Twelve Days of Christmas/You're All I Want for Christmas.

91130 (ED-561)--Christmas Carols, Pts. 1 & 2/The Christmas Song/O Fir Tree Dark.

91164 (ED-579)--It's the Same Old Shillelagh/MacNamara's Band/Dear Old Donegal/Who Threw the Overall in Mrs. Murphy's Chowder?

91165 (ED-579)--Did Your Mother Come from Ireland?/Where the River Shannon Flows/Rose of Tralee/When Irish Eyes Are Smiling.

91166 (ED-580)--Song of the Islands/Aloha Oe/South Sea Island Magic/Hawaiian Paradise.

91167 (ED-580)--Sweet Leilani/Blue Hawaii/Dancing Under the Stars/Palace in Paradise.

91168 (ED-581)--My Melancholy Baby/I Cried for You/Deep Purple/Star Dust.

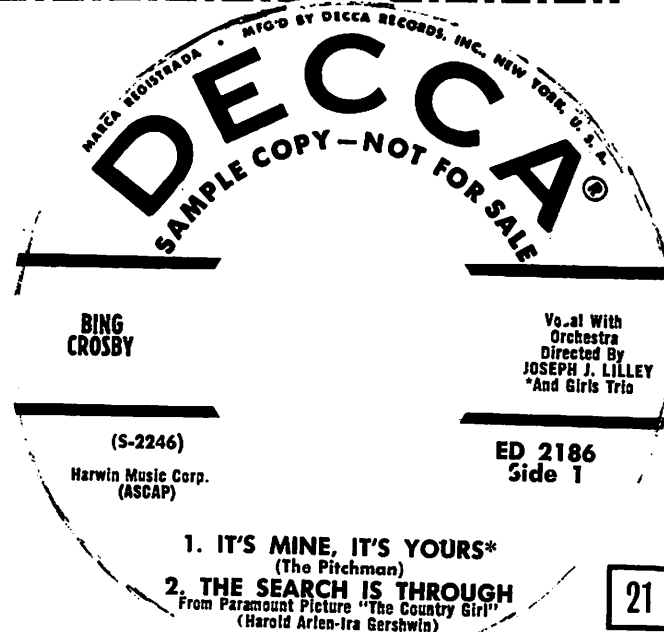
91169 (ED-581)--Moonlight and Shadows/The One Rose/Blues Serenade/S'posin'.

91182 (ED-570)--Mademoiselle de Paris/Embrasse Moi Bien/Mon Coeur Est Un Violon/Vie en Rose.

DECCA

- 91183 (ED-570)--Au Bord de L'eau/La Mer/Tu Ne Peux Pas Te Figurer/La Seine.
- 91240 (ED-647)--Alexander's Ragtime Band/Spaniard That Blighted My Life (Others NB).
- 91285 (ED-594)--Dearly Beloved/Till the Clouds Roll By/Ol' Man River/I've Told Ev'ry Little Star.
- 91286 (ED-594)--Way You Look Tonight/Fine Romance/Long Ago/All Through the Day.
- 91287 (ED-677)--Let Me Call You Sweetheart/Where the Blue of the Night/I'll Be Yours/We'll Gather Lilacs.
- 91288 (ED-677)--I Surrender, Dear/It Must Be True/It Could Happen to You/When You Make Love to Me.
- 91289 (ED-662)--I Found a Million-Dollar Baby/Please/I Wonder What's Become of Sally/Mary's a Grand Old Name.
- 91290 (ED-662)--I'm Waiting for Ships That Never Come In/When Day Is Done/I Don't Want to Walk Without You/Moonlight Cocktail.
- 91291 (ED-672)--When You Dream About Hawaii/Sail Along, Silv'ry Moon/Sweet Hawaiian Chimes/Little Angel.
- 91292 (ED-672)--To You, Sweetheart, Aloha/My Isle of Golden Dreams/Trade Winds/Song of Old Hawaii.
- 91400 (ED-1700)--In the Cool, Cool, Cool of the Evening/Y'all Come/Muddy Water/Mississippi Mud/My Kinda Love.
- 91401 (ED-1700)--Sam's Song/Gone Fishin'/It Must Be True/Wrap Your Troubles in Dreams/I Surrender, Dear.
- 91402 (ED-1700)--Sunshine Cake/Play a Simple Melody/Just One More Chance/Out of Nowhere/Star Dust.
- 91403 (ED-1700)--Rock of Ages/Dear Hearts & Gentle People/Sweet and Lovely/Where the Blue of the Night/Paradise/Please.
- 91404 (ED-1700)--Far Away Places/Mule Train/Just an Echo in the Valley/Ghost of a Chance/Learn to Croon/Down the Old Ox Road.
- 91405 (ED-1700)--Now Is the Hour/Galway Bay/Thanks/Black Moonlight/Day You Came Along.
- 91406 (ED-1700)--Alexander's Ragtime Band/Whiffenpoof Song/After Sundown/Temptation/Love Thy Neighbor/May I?
- 91407 (ED-1700)--South America, Take It Away/Blue Skies/Love in Bloom/I Love You Truly/June in January/Love Is Just Around the Corner.
- 91408 (ED-1700)--Begin the Beguine/Sioux City Sue/It's Easy to Remember/I Wished on the Moon/Soon.
- 91409 (ED-1700)--Put It There, Pal/Silent Night/I'm an Old Cowhand/Song of the Islands/I Can't Escape from You/MacNamara's Band.
- 91410 (ED-1700)--It's Been a Long, Long Time/Bells of St. Mary's/Sweet Leilani/Blue Hawaii The One Rose/Pennies from Heaven.
- 91411 (ED-1700)--Don't Fence Me In/Yah-Ta-Ta, Yah Ta-Ta/There's a Gold Mine in the Sky/My Heart Is Taking Lessons/I've Got a Pocketful of Dreams.
- 91412 (ED-1700)--Small Fry/Swinging on a Star/Too-Ra-Loo-Ra-Loo-Ral/Mexicali Rose/That Sly Old Gentleman.
- 91413 (ED-1700)--San Fernando Valley/I'll Be Seeing You/Alia en el Rancho Grande/Tumbling Tumbleweeds/Only Forever.
- 91414 (ED-1700)--Yes, Indeed!/Did Your Mother Come from Ireland?/Brahms Lullaby/Sunday, Monday, or Always/Pistol Packin' Mama.
- 91415 (ED-1700)--Waiter and the Porter/Road to Morocco/You Are My Sunshine/Moonlight Becomes You.
- 91416 (ED-1700)--White Christmas/Deep in the Heart of Texas/Wait 'Til the Sun Shines, Nellie/Walking the Floor Over You.
- 91462 (ED-695)--Whiffenpoof Song (Others NB).

- 91463 (ED-819)--Snow/The Old Man/Gee, I Wish I Was Back in the Army (Others NB).
- 91464 (ED-819)--Blue Skies/I'd Rather See a Minstrel Show/Mandy (Others NB).
- 91465 (ED-819)--White Christmas/What Can You Do with a General?/Count Your Blessings Instead of Sheep (Others NB).
- 91507 (ED-709)--Rose of Tralee/When Irish Eyes Are Smiling/My Girl's an Irish Girl/Galway Baw.
- 91508 (ED-709)--Eileen/How Can You Buy Killarney?/With My Shillelagh Under My Arm/St. Patrick's Day Parade.
- 91582 (ED-835)--Kentucky Babe (Others NB).
- 91611 (ED-1800)--Someday Sweetheart/Would You?/How Soon?/I'll See You in My Dreams.
- 91612 (ED-1800)--Shoe Shine Boy/Remember Me?/Baby, Won't You Please Come Home?/Who's Sorry Now?
- 91613 (ED-1800)--Dear Old Girl/You Must Have Been a Beautiful Baby/Sweet Lorraine/The One I Love.
- 91614 (ED-1800)--It's the Dreamer in Me/My Reverie/I Want My Mama/So in Love.
- 91615 (ED-1800)--Don't Be That Way/Old Folks/On Behalf of the Visiting Firemen/One Sweet Letter from You.
- 91616 (ED-1800)--Moon of Manakoora/Mr. Gallagher & Mr. Shean/These Foolish Things/Pretending.
- 91617 (ED-1800)--And the Angels Sing/On the Atchison, Topeka & the Santa Fe/It's the Talk of the Town/Lazy.
- 91618 (ED-1800)--What's New?/If I Knew Then/Gal in Calico/But Beautiful.
- 91619 (ED-1800)--Mr. Meadowlark/My Buddy/Imagination/I Ain't Got Nobody.
- 91759 (ED-845)--Ya Gotta Give the People Hoke (Others NB).
- 91760 (ED-845)--You're the Top (Others NB).
- 91761 (ED-845)--Second Hand Turban & a Crystal Ball/All Through the Night/Blow, Gabriel Blow.
- 91765 (ED-406)--Waltz You Saved for Me/Where the Blue of the Night/It's Been a Long, Long Time. Drifting and Dreaming.
- 91766 (ED-406)--My Isle of Golden Dreams/When You're a Long, Long Way from Home/When I Lost You/I'm Drifting Back to Dreamland.
- 91836 (ED-850)--Happy Holiday/Joy to the World/O Little Town of Bethlehem/Happy Holiday.
- 91837 (ED-850)--White Christmas/Away in a Manger (Others NB).
- 91838 (ED-850)--First Noel/Good King Wenceslas/Deck the Hall/Silent Night.



NUMERICAL LIST OF EXTENDED-PLAY RECORDS (SETS AND SINGLES)

COLUMBIA

- A-1079--BIX BEIDERBECK STORY, VOL. 2: See Col. 7-1644.
 A-1080--BIX BEIDERBECK STORY, VOL. 3: See Col. 7-1646/7.
 B-280--CROSBY CLASSICS, VOL. 1: See Col. 5-1226/7.
 B-281--CROSBY CLASSICS, VOL. 2: See Col. 5-1166/7.
 (NOTE: Album Nos. B-280 and B-281 were also used for regular (non-extended play) 45 boxed sets. See BINGANG, April 1982.
 B-1521--CLASSICS BY CROSBY: See Col. 5-1190.

DECCA

- ED-406--DRIFTING AND DREAMING. See Dec. 91765/6.
 ED-547--MERRY CHRISTMAS: See Dec. 91123/4.
 ED-561--CHRISTMAS GREETINGS: See Dec. 91129/30.
 ED-566--COWBOY SONGS, VOL. 1: See Dec. 91119/20.
 ED-570--LE BING; SONG HITS OF PARIS: See Dec. 91182/3.
 ED-579--ST. PATRICK'S DAY: See Dec. 91164/5.
 ED-580--FAVORITE HAWAIIAN SONGS, VOL. 1: See Dec. 91166/7.
 ED-581--STAR DUST: See Dec. 91168/9.
 ED-594--JEROME KERN SONGS: See Dec. 91285/6.
 ED-647--AL JOLSON AND BING CROSBY, ETC. See Dec. 91240.
 ED-662--DOWN MEMORY LANE, VOL. 1: See Dec. 91289/90.
 ED-672--FAVORITE HAWAIIAN SONGS, VOL. 2: See Dec. 91291/2.
 ED-677--BLUE OF THE NIGHT: See Dec. 91287/8.
 ED-695--COLLEGE MEMORIES (Fred Waring album): See Dec. 91462.
 ED-709--WHEN IRISH EYES ARE SMILING: See Dec. 91507/8.
 ED-819--WHITE CHRISTMAS: See Dec. 91463/5.
 ED-835--LULLABY TIME (Fred Waring album): See Dec. 91582.
 ED-845--ANYTHING GOES: See Dec. 91759/61.
 ED-850--A CHRISTMAS SING WITH BING AROUND THE WORLD: See Dec. 91836/8.
 ED-1700--BING: A MUSICAL AUTOBIOGRAPHY. See Dec. 91400/16.
 ED-1800--OLD MASTERS. See Dec. 91611/9.
 ED-2000--BING CROSBY, VOL. 1: Far Away Places/Harbor Lights/On Treasure Island/Red Sails in the Sunset.
 ED-2001--GARY CROSBY AND FRIEND: Moonlight Bay/Play a Simple Melody/Sam's Song/When You and I Were Young Maggie Blues.
 ED-2036--GOING MY WAY: Day After Forever/Going My Way/Swinging on a Star/Too-Ra-Loo-Ra-Loo-Ral.
 ED-2037--BING CROSBY & THE ANDREWS SISTERS: Ciri-biribin/Good, Good, Good/South America, Take It Away/Yodelin' Jive.
 ED-2057--THE KING AND I: Getting to Know You/Hello, Young Lovers/I Whistle a Happy Tune/Something Wonderful.
 ED-2085--LITTLE BOY LOST: Cela M'est Egal/Magic Window/Violets and Violins/Apropos de Rien.
 ED-2107--SOME FINE OLD CHESTNUTS, VOL. 1: After You've Gone/Somebody Loves Me/Do You Ever Think of Me?/I Never Knew.
 ED-2108--SOME FINE OLD CHESTNUTS, VOL. 2: I Can't Give You Anything But Love/Sleepy Time Gal/Dinah/I Never Knew I Could Love Anybody.
 ED-2127--BING SINGS THE HITS, VOL. 1: Stranger in Paradise/Vaya Con Dios/No Other Love/My Love, My Love.
 ED-2128--BING SINGS THE HITS, VOL. 2: Y'all Come/Changing Partners/I Love Paris/Secret Love.
 ED-2176--PEACE AND BLESSING OF ST. FRANCIS: Peace Prayer of St. Francis/Blessing of St. Francis.
 ED-2186--THE COUNTRY GIRL: Land Around Us/It's Mine, It's Yours/Search Is Through/Dissertation on the State of Bliss.
 ED-2426--SONGS I WISH I HAD SUNG THE FIRST TIME AROUND, VOL. 1: April Showers/When My Baby Smiles at Me/My Blue Heaven/A Little Kiss Each Morning.

- ED-2427--SONGS I WISH I HAD SUNG THE FIRST TIME AROUND, VOL. 2: Prisoner of Love/Ain't Misbehavin'/Paper Doll/This Love of Mine.
 ED-2428--SONGS I WISH I HAD SUNG THE FIRST TIME AROUND, VOL. 3: Thanks for the Memory/Blues in the Night/Mona Lisa/Memories Are Made of This.
 ED-2441--SOME FINE OLD CHESTNUTS, VOL. 3: In a Little Spanish Town/01' Man River/Honeysuckle Rose/Swanee.
 ED-2524--THE SMALL ONE, Pts. 1/4.
 ED-2525--THE HAPPY PRINCE, Pts. 1/4.
 ED-2528--CLUB DURANT: Sing Soft, Sing Sweet, Sing Gentle (Others NB).
 ED-2535--NEW TRICKS: When I Take My Sugar to Tea/On the Alamo/I'm Confessin'/Between the Devil and the Deep Blue Sea.
 ED-2547--CHRISTMAS TIME: Silent Night/Adeste Fideles/White Christmas/Jingle Bells.
 ED-2550--ONCE OVER LIGHTLY: Georgia on My Mind/If I Could Be With You/You're Driving Me Crazy/Chicago.
 ED-2659--CHRISTMAS SONGS WITH BING CROSBY: Silver Bells/Christmas Song/Christmas Carols, Pt. 1/God Rest Ye Merry, Gentlemen.

DECCA-BRUNSWICK

- EB-71010--COLLECTION OF EARLY RECORDINGS, VOL. 1: Dancing in the Dark/Star Dust/Faded Summer Love/Where the Blue of the Night.
 EB-71011--COLLECTION OF EARLY RECORDINGS, VOL. 2: Just One More Chance/Now That You're Gone/Out of Nowhere/If You Should Ever Need Me.
 EB-71028--COLLECTION OF EARLY RECORDINGS, VOL. 3: I'm Through with Love/I Found a Million-Dollar Baby/Too Late/Goodnight, Sweetheart.
 EB-71029--COLLECTION OF EARLY RECORDINGS, VOL. 4: Many Happy Returns of the Day/At Your Command/I Apologize/Sweet and Lovely.

VICTOR

- 47-1510--SOMETHING OLD, SOMETHING NEW: I Surrender, Dear (Others NB). (Limited edition souvenir record).
 EPAT-5--COLUMBO AND CROSBY: Just a Gigolo/I Surrender, Dear (Others NB).
 EPAT-35--GREAT TRUMPET ARTISTS: From Monday On (Others NB).

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SHADOW MUSIC

songs from bing's movies: a study (merril willsohn) (mark scrimger)

Several months ago, Mark Scrimger suggested the possibility of an article which would point out the many, many fine songs that originated with Bing's movies, and also call attention to the fact that the movies also used many of the recognized "standards" and traditional songs already on the scene. It is of course a short step from this suggestion to a second suggestion, that the article be illustrated with representative sheet music from these movies; space of course has limited us to one sheet from each movie. If the movies were to be presented in chronological order, the pictures of Bing might show the changes of the years, and also show the change in the make-up of Bing's pictures.

Deciding to make such a presentation, and then getting it onto paper, are two differing things. Suggestions come easily, and rapidly, but the accomplishment as usual had to represent a committee effort. Mark was the spark-plug, and also the prodding force that got things together. Several rare sheets came from his collection, but to avoid the necessity of his sending his entire collection out west, so it could be combed for representative sheets, Merrill Willsohn was asked to take on the task of deciding which songs to use from each picture. It is with some satisfaction that your editor was called on to supply several items missing from both Merrill's and Mark's collections.

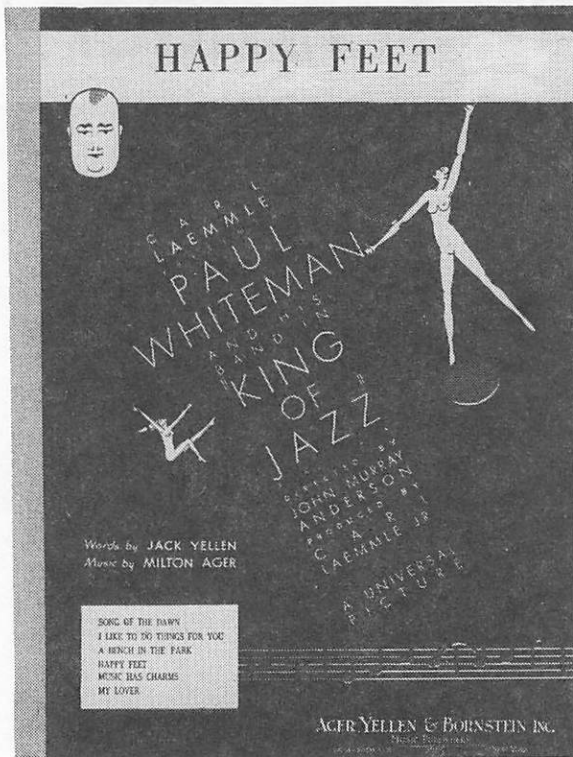
The songs contained in Bing's movies are many, and it is cause for wonder at the number of "hits" of the past fifty years that first came to our notice via a Crosby movie. One can't help but be impressed by how completely Bing and his music infiltrated our daily lives, and affected our relations with those we chose to pursue in the age-old boy-girl games. As a matter of fact, this is publicly attested to in the current issue (October 5, 1982) of Woman's Day, in an article titled "The Wedding They Always Wanted." After 25 years of marriage, and four children, the subject couple look back over their early life, and recall their meeting, and courtship. Forrest had asked Joann to the Ice Follies, and then didn't show up in time; a blow to an 18 year-old girl, but she did agree to give him one more chance, and agreed to go to the movies the following week. The movie was "High Society", and seated in the balcony of an ornate movie palace, watching Bing Crosby, Frank Sinatra, and Grace Kelly, involved in a romantic triangle, they fell in love.

"They had a boat called "True Love" Forrest remembers, "and Bing sang that song to Grace Kelly in the boat". "And I let you kiss me," Joann says. "How could a girl not, watching that beautiful story, with a guy she kind of liked anyway?" And then follows more of the same, but that should be enough to identify many other instances among our readers of occasions in which Bing seemed to have said the "magic" words that seemed to be called for.

Many of the songs had but one purpose - to be sung by Bing. There was no requirement that the words have any relation to the plot of the picture - only a tune that gave that golden voice another opportunity to sing for those of us who would have cheered the book of Numbers, if it had been sung by Bing!

In listing the movies, they appear in chronological order, as represented by the date of their release in the United States. In selecting movies, most all "shorts" and "cameo" appearances in Hope pictures have been eliminated. The early one and two reelers are not here, for these were movies made to capitalize on the songs contained therein, which had already achieved recognition through other media. The movies listed are "feature" pictures, starring Bing, with one or two notable exceptions. (Merril insisted on a couple, so he could show off music he had that the other two of us didn't have!)

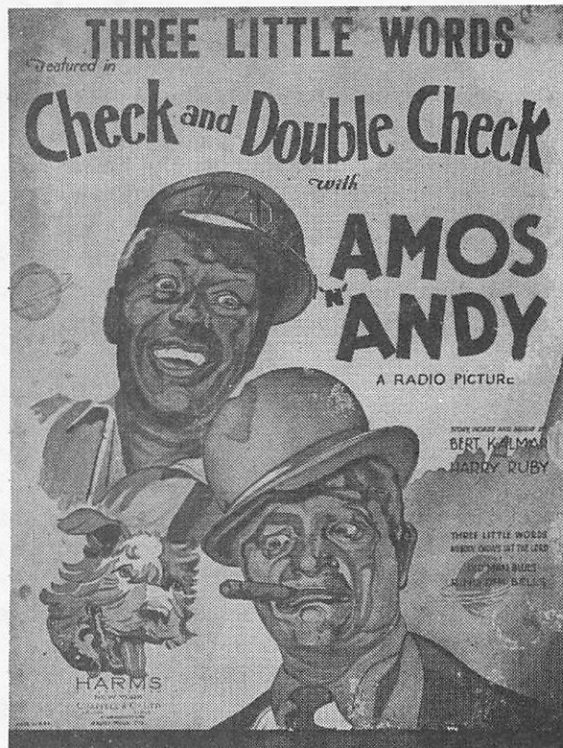
What follows now is a golden list of motion pictures, and a treasury of lasting music contained therein. See how many of them you can hum - how many you can recall the words to - and know another reason for the truism that he was really "The One and Only Bing!"



KING OF JAZZ

1930

MUSIC HATH CHARMS
THE LORD DELIVERED DANIEL
SO THE BLUEBIRDS & THE BLACKBIRDS
GOT TOGETHER
A BENCH IN THE PARK
HAPPY FEET



CHECK AND DOUBLE CHECK

1930

THREE LITTLE WORDS

THE BIG BROADCAST

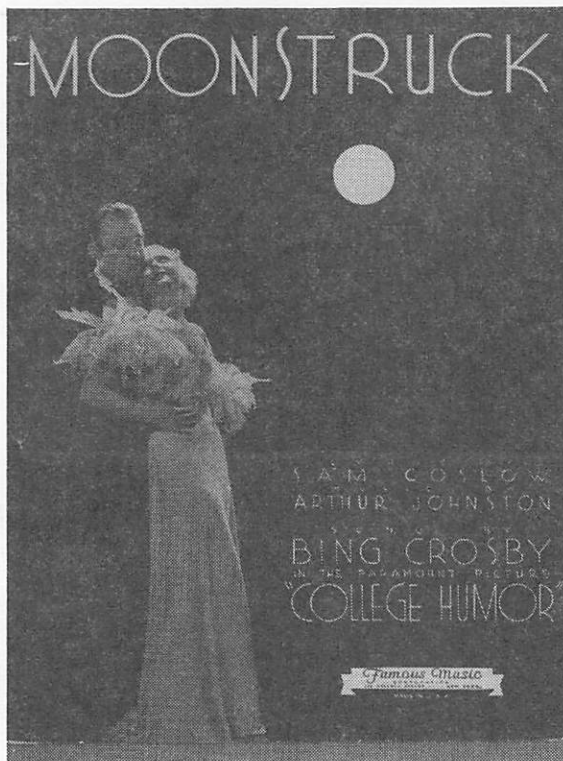
1932

WHERE THE BLUE OF THE NIGHT
I SURRENDER DEAR
DINAH
HERE LIES LOVE
I'VE GOT FIVE DOLLARS
PLEASE



The entire musical soundtrack of this movie is available as an LP, and it represents the ultimate in Radioland nostalgia!





COLLEGE HUMOR

1933

LEARN TO CROON
MOONSTRUCK
DOWN THE OLD OX ROAD
MEDLEY:

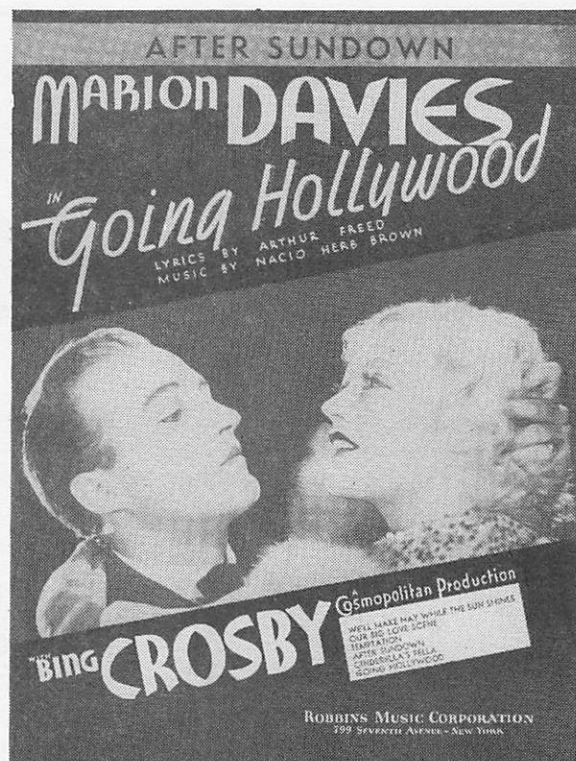
PLEASE
JUST AN ECHO
LEARN TO CROON
I SURRENDER, DEAR
JUST ONE MORE CHANCE



TOO MUCH HARMONY

1933

THANKS
BLACK MOONLIGHT
THE DAY YOU CAME ALONG
BUCKIN' THE WIND
BOO-BOO-BOO



GOING HOLLYWOOD

1933

GOING HOLLYWOOD
TEMPTATION
WE'LL MAKE HAY WHILE
THE SUN SHINES
OUR BIG LOVE SCENE
AFTER SUNDOWN
BEAUTIFUL GIRL
JUST AN ECHO IN THE VALLEY



WE'RE NOT DRESSING

1934

MAY I
ONCE IN A BLUE MOON
LOVE THY NEIGHBOR
SHE REMINDS ME OF YOU

WE'RE NOT DRESSING

1934

(cont. from preceding page)

GOOD NIGHT, LOVELY LITTLE LADY

I POSITIVELY REFUSE TO SING

A SAILOR CAN'T BE TRUE TO ANY ONE GIRL



SHE LOVES ME NOT

1934

I'M HUMMIN', I'M WHISTLIN',

I'M SINGIN'

LOVE IN BLOOM

STRAIGHT FROM THE SHOULDER



HERE IS MY HEART

1935

HERE IS MY HEART

JUNE IN JANUARY

WITH EVERY BREATH I TAKE

LOVE IS JUST AROUND THE CORNER

26

IT'S EASY TO REMEMBER

Lyric by LORENZ HART

Music by RICHARD RODGERS



from the Paramount Picture
Mississippi
starring
BING CROSBY
JOAN BENNETT
By special arrangement with
RODART MUSIC CORP.

MISSISSIPPI

1935

SWANEE RIVER

IT'S EASY TO REMEMBER

DOWN BY THE RIVER

SOON

TWO FOR TONIGHT

Lyric and Music by MACK GORDON AND HARRY REVEL



CRAWFORD MUSIC CORPORATION 1619 Broadway, New York City

TWO FOR TONIGHT

1935

TWO FOR TONIGHT

I WISH I WERE ALADDIN

FROM THE TOP OF YOUR HEAD

TAKES TWO TO MAKE A BARGAIN

WITHOUT A WORD OF WARNING

I WISHED ON THE MOON
Words and Music by DOROTHY PARKER and RALPH RAINGER



Sung by BING CROSBY
in
The Paramount Picture
"RHYTHM ON THE RANGE"

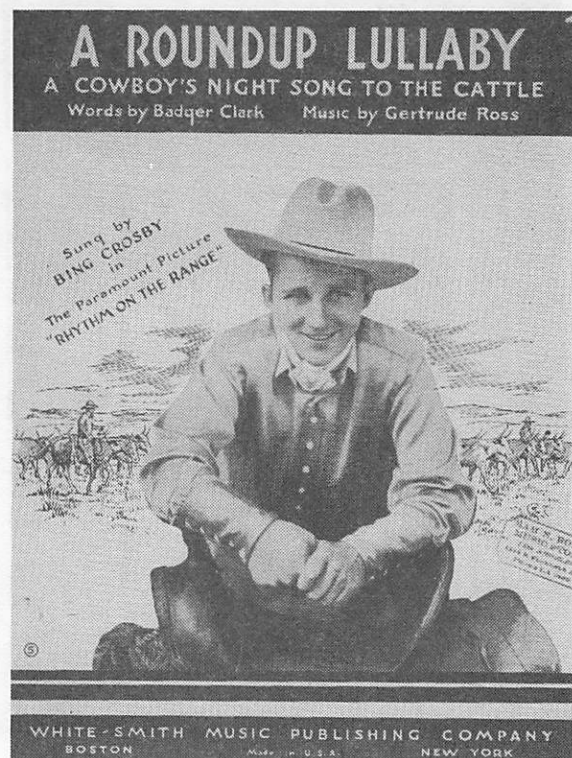
PUBLISHERS to Paramount Pictures • FAMOUS MUSIC CORP. • 1619 8way, New York City

THE BIG BROADCAST OF 1936

1935

I WISHED ON THE MOON

A ROUNDUP LULLABY
A COWBOY'S NIGHT SONG TO THE CATTLE
Words by Badger Clark Music by Gertrude Ross



Sung by BING CROSBY
in
The Paramount Picture
"RHYTHM ON THE RANGE"

WHITE-SMITH MUSIC PUBLISHING COMPANY
BOSTON Made in U.S.A. NEW YORK

RHYTHM ON THE RANGE

1936

EMPTY SADDLES
I'M AN OLD COWHAND
ROUND-UP LULLABY
I CAN'T ESCAPE FROM YOU
THE HOUSE JACK BUILT FOR JILL

SAILOR BEWARE
WORDS BY LEO ROBIN • MUSIC BY RICHARD A. WHITING



YOU'RE THE TOP
ANYTHING GOES • I GOT A TICK OUT
OF YOU • THERE'S ALWAYS BE A LADY
FAIR • MOONBURN • SAILOR BEWARE
MY HEART AND I • SHANGHAI-SEE-HEO

from
the Paramount Picture
"ANYTHING GOES"
starring
BING CROSBY • ETHEL MERMAN
CHARLIE RUGGLES

HARMS
NEW YORK

ANYTHING GOES

1936

YOU'RE THE TOP
THERE'LL ALWAYS BE A LADY FAIR
MY HEART AND I
SAILOR BEWARE
MOONBURN

LET'S CALL A HEART A HEART



FROM
PENNIES
FROM
HEAVEN
STARRING
BING CROSBY

PRODUCED BY
"MAJOR PICTURES
CORPORATION"
RELEASED BY
COLUMBIA PICTURES

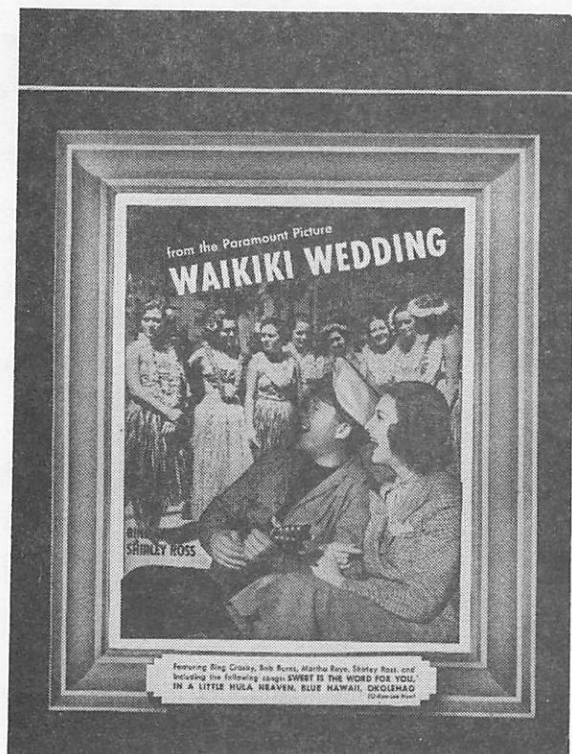
WORDS BY
JOHN BURKE
MUSIC BY
ARTHUR JOHNSTON

Schiet
MUSIC PUBLISHING COMPANY
NEW YORK

PENNIES FROM HEAVEN

1936

PENNIES FROM HEAVEN
ONE, TWO, BUTON YOUR SHOE
LET'S CALL A HEART A HEART
SO DO I



WAIKIKI WEDDING

1937

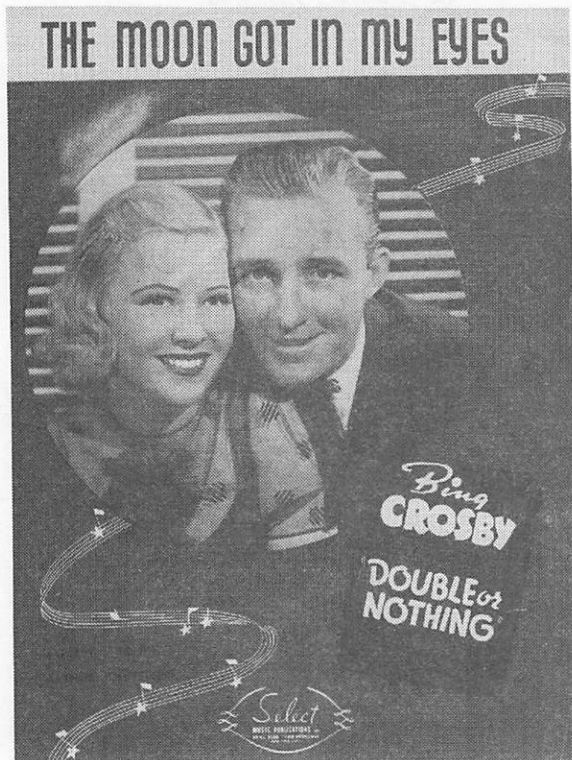
SWEET LEILANI
BLUE HAWAII
SWEET IS THE WORD FOR YOU



DOCTOR RHYTHM

1938

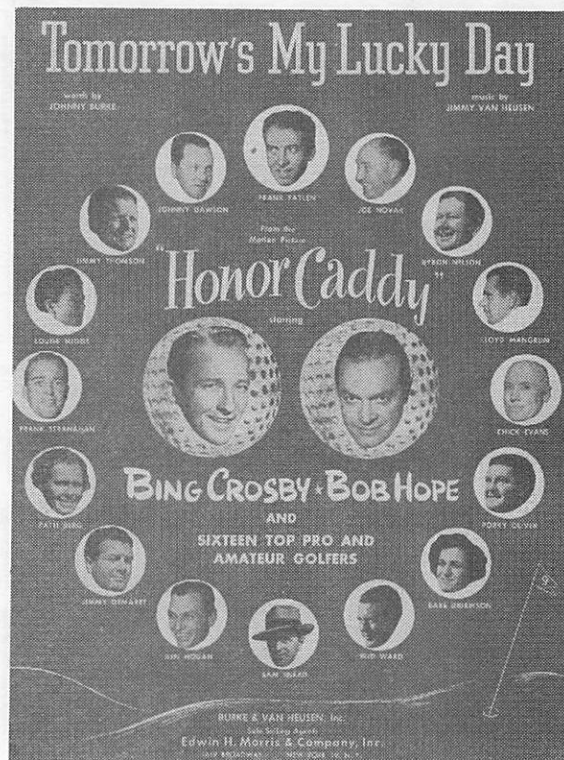
PUBLIC SCHOOL 43
MY HEART IS TAKING LESSONS
ON THE SENTIMENTAL SIDE
THIS IS MY NIGHT TO DREAM
DOCTOR RHYTHM



DOUBLE OR NOTHING

1937

SMARTY
THE MOON GOT IN MY EYES
IT'S THE NATURAL THING TO DO
ALL YOU WANT TO DO IS DANCE



DON'T HOOK NOW

1938

TOMORROW'S MY LUCKY DAY



SING YOU SINNERS

1938

I'VE GOT A POCKETFUL OF DREAMS
DON'T LET THAT MOON GET AWAY
LAUGH AND CALL IT LOVE
SMALL FRY
SHALL WE GATHER AT THE RIVER

The sheet below illustrates the fact that pictures were often "shot" under one title, and then released under another. Would you have gone to see the "Unholy Beebes"?



PARIS HONEYMOON

1939

I HAVE EYES
YOU'RE A SEET LITTLE HEADACHE
FUNNY OLD HILLS
JOOBALAI
I AIN'T GOT NOBODY



EAST SIDE OF HEAVEN

1939

FIFTY YEARS AGO TODAY
NOW THAT YOU ARE MAN AND WIFE
HAPPY BIRTHDAY
SING A SONG OF SUNBEAMS
HANG YOUR HEART ON A HICKORY LIMB
THAT SLY OLD GENTLEMAN
EAST SIDE OF HEAVEN



THE STAR MAKER

1939

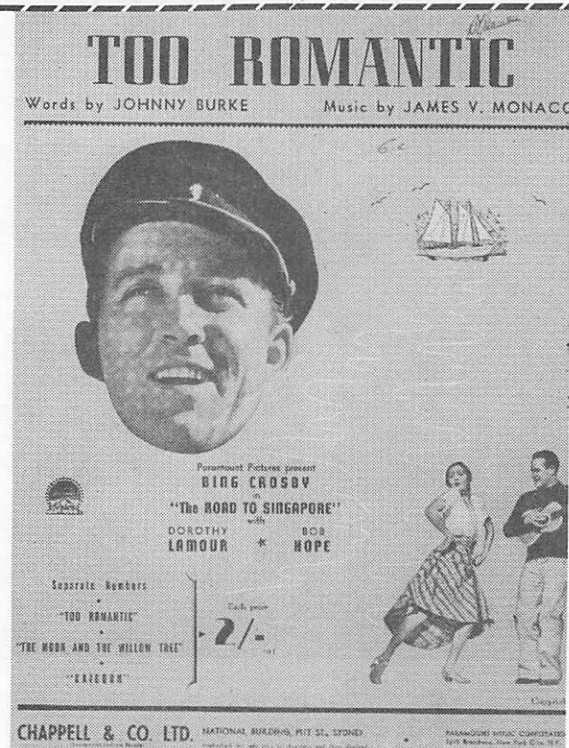
JIMMY VALENTINE
A MAN AND HIS DREAM
IF I WAS A MILLIONAIRE
GO FLY A KITE
I WONDER WHO'S KISSING HER NOW
SUNBONNET SUE
IN MY MERRY OLDSMOBILE
AN APPLE FOR THE TEACHER
SCHOOL DAYS
STILL THE BLUEBIRD SINGS



IF I HAD MY WAY

1940

MEET THE SUN HALFWAY
I HAVEN'T TIME TO BE A MILLIONAIRE
PESSIMISTIC CHARACTER
IF I HAD MY WAY
APRIL PLAYED THE FIDDLE



ROAD TO SINGAPORE

1940

SWEET POTATO PIPER
CAPTAIN CUSTARD
TOO ROMANTIC
THE MOON AND THE WILLOW TREE
AN APPLE FOR THE TEACHER



RHYTHM ON THE RIVER

1940

1940

ONLY FOREVER
WHEN THE MOON COMES OVER
RHYTHM ON THE RIVER
THAT'S FOR ME
WHAT WOULD SHAKESPEARE HAVE SAID



ROAD TO ZANZIBAR

1941

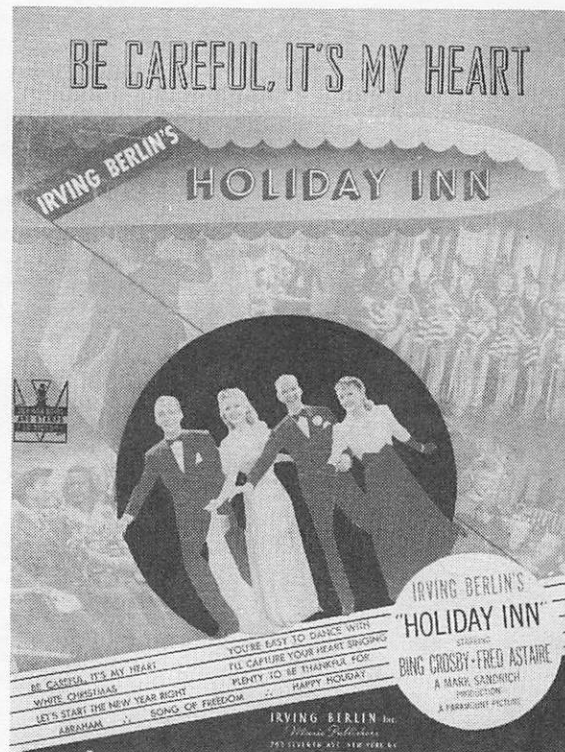
IT'S ALWAYS YOU
YOU LUCKY PEOPLE
YOU'RE DANGEROUS
AFRICAN ETUDE



BIRTH OF THE BLUES

1941

BIRTH OF THE BLUES
MEMPHIS BLUES
BY THE LIGHT OF THE
SILVER MOON
WAIT 'TILL THE SUN SHINES, NELLIE
MY MELANCHOLY BABY
THE WAITER AND THE PORTED AND
THE UPSTAIRS MAID
ST. LOUIS BLUES



HOLIDAY INN

1942

I'LL CAPTURE YOUR HEART
LAZY
WHITE CHRISTMAS
YOU'RE EASY TO DANCE WITH
HAPPY HOLIDAY
LET'S START THE NEW YEAR RIGHT
ABRAHAM
BE CAREFUL, IT'S MY HEART
EASTER PARADE
SONG OF FREEDOM
I'VE GOT PLENTY TO
BE THANKFUL FOR



ROAD TO MOROCCO

1942

ROAD TO MOROCCO
AIN'T GOT A DIME TO MY NAME
CONSTANTLY
MOONLIGHT BECOMES YOU



STAR-SPANGLED RHYTHM

1942

OLD GLORY



DIXIE

1943

SUNDAY, MONDAY OR ALWAYS
 SWING LOW, SWEET CHARIOT
 OLD DAN TUCKER
 LAST ROSE OF SUMMER
 SHE'S FROM MISSOURI
 A HORSE THAT KNOWS THE
 WAY BACK HOME
 IF YOU PLEASE
 DIXIE



GOING MY WAY

1944

HAIL, ALMA MATER
 THE DAY AFTER FOREVER
 THREE BLIND MICE
 SILENT NIGHT, HOLY NIGHT
 THAT'S AN IRISH LULLABY
 GOING MY WAY
 AVE MARIA
 SWINGING ON A STAR



HERE COME THE WAVES

1944

MOONLIGHT BECOMES YOU
 THAT OLD BLACK MAGIC
 ACCENTUATE THE POSITIVE
 THERE'S A FELLA WAITING
 IN POUGHKEEPSIE
 I PROMISE YOU



DUFFY'S TAVERN

1945

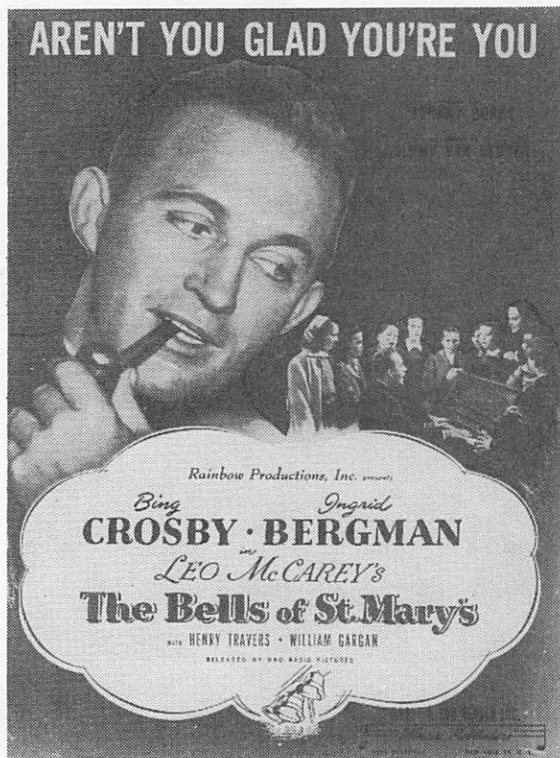
SWINGING ON A STAR
LEARN TO CROON
PLEASE
LOVE IN BLOOM



OUT OF THIS WORLD

1946

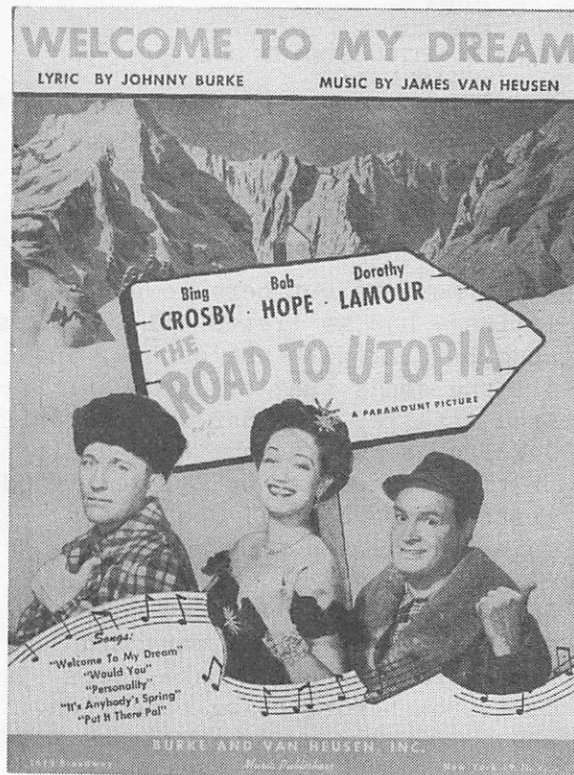
OUT OF THIS WORLD
JUNE COMES AROUND EVERY YEAR
I'D RATHER BE ME



THE BELLS OF ST. MARY'S

1945

AREN'T YOU GLAD YOU'RE YOU
ADESTE FIDELIS
IN THE LAND OF BEGINNING AGAIN
O SANCTISSIMA
THE BELLS OF ST. MARY'S



ROAD TO UTOPIA

1946

SUNDAY, MONDAY, OR ALWAYS
GOODTIME CHARLIE
IT'S ANYBODY'S SPRING
WELCOME TO MY DREAM

YOU KEEP COMING BACK LIKE A SONG

Words and Music by IRVING BERLIN

IRVING BERLIN'S
BLUE SKIES
A PARAMOUNT PICTURE



BLUE SKIES

1946

I'VE GOT MY CAPTAIN
WORKING FOR ME NOW
ALL BY MYSELF
I'LL SEE YOU IN C-U-B-A
A COUPLE OG SONG AND DANCE MEN
YOU KEEP COMING BACK LIKE A SONG
ALWAYS
BLUE SKIES
THE LITTLE THINGS IN LIFE
RUSSIAN LULLABY
EVERYBODY STEP
HOW DEEP IS THE OCEAN
GETTING NOWHERE
ANY BONDS TODAY
THIS IS THE ARMY, MR. JONES
WHITE CHRISTMAS

A few moments out here to editorialize - had we listed all the songs sung by Bing with the others, and all the songs sung by Joan Caulfield, Fred Astaire, Olga San Juan, & Billy DeWolfe, we would have needed all of this space. As it is, we missed listing "Not For All The Tea In China" as a Bing song. Sorry.

Anyway, Irving Berlin had songs to spare, and he revived many old timers so they could make their movie bow before being forgotten.

AS LONG AS I'M DREAMING

Lyric by JOHNNY BURKE • Music by JAMES VAN HEUSEN



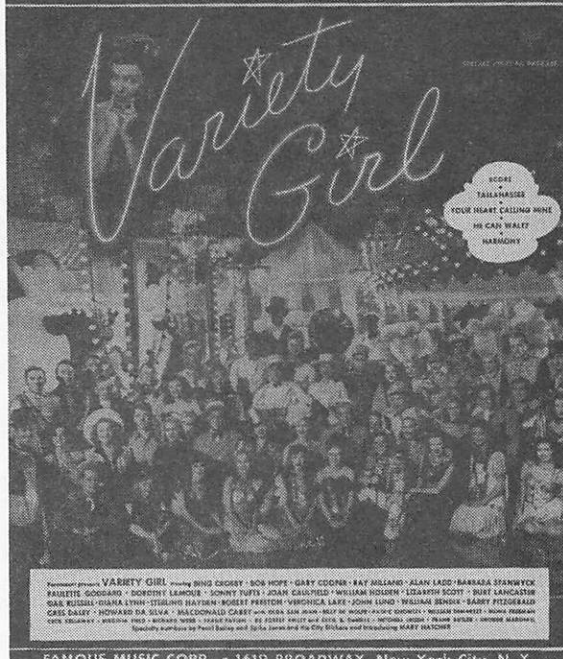
WELCOME, STRANGER

1947

SMILE RIGHT BACK AT THE SUN
MY HEART IS A HOBO
AS LONG AS I'M DREAMING

TALLAHASSEE

BY FRANK LOESSER



VARIETY GIRL

1947

TALLAHASSEE
HARMONY



THE EMPEROR WALTZ

1948

THE WHISTLER & HIS DOG (WHISTLED)
THE FRIENDLY MOUNTAINS
I KISS YOUR HAND, MADAME
SANTA LUCIA
THE KISS IN YOUR EYES
THE EMPEROR WALTZ



A CONNECTICUTT YANKEE IN KING ARTHUR'S COURT

1949

IF YOU STUB YOUR TOE ON THE MOON
WHEN IS SOMETIME?
ONCE AND FOR ALWAYS
WE'RE BUSY DOIN' NOTHING



ROAD TO RIO

1948

APALACHICOLA, FLA.
CARRY ME BACK TO OLD VIRGINNY
BUT BEAUTIFUL
YOU DON'T HAVE TO KNOW THE LANGUAGE



THE ADVENTURES OF ICHABOD & MR. TOAD

1949

ICHABOD
KATRINA
THE HEADLESS HORSEMAN



TOP 'O THE MORNING

1949

TOP 'O THE MORNING
WHEN IRISH EYES ARE SMILING
KITTY OF COLERAINE
THE DONOVANS
YOU'RE IN LOVE WITH SOMEONE
O, 'TIS SWEET TO THINK



RIDING HIGH

1950

SURE THING
SOMEPLACE ON ANYWHERE ROAD
WHIFFENPOOF SONG
SUNSHINE CAKE
THE HORSE TOLD ME
CAMPTOWN RACES



YOU CAN CHANGE THE WORLD

1950

EARLY AMERICAN



MR. MUSIC

1950

AND YOU'LL BE HOME
HIGH ON THE LIST
WOULDN'T IT BE FUNNY
ACCIDENTS WILL HAPPEN
WASN'T I THERE?
LIFE IS SO PECULIAR



HERE COMES THE GROOM

1951

YOUR OWN LITTLE HOUSE
IN THE COOL, COOL, COOL OF THE EVENING
MISTO CHRISTOFO COLUMBO
OH, PROMISE ME
BONNE NUIT



ROAD TO BALI

1953

CHICAGO STYLE
WHIFFENPOOF SONG
HOOT MON
TO SEE YOU IS TO LOVE YOU
THE MERRY-GO-RUN-AROUND



JUST FOR YOU

1952

i'LL SI-SI YA IN BAHIA
CALL ME TONIGHT
ZING A LITTLE ZONG
THE LIVE OAK TREE
ON THE TEN-TEN FROM TEN-TEN-TENNESSEE
JUST FOR YOU



LITTLE BOY LOST

1953

THE DARKTOWN STRUTTER'S BALL
A PROPOS DE RIEN
O SUSSANNAH
CELA M'EST EGAL
FRERE JACQUES
THE MAGIC WINDOW

COUNT YOUR BLESSINGS INSTEAD OF SHEEP

IRVING BERLIN'S White Christmas

VISTAVISION

Color by
TECHNICOLOR



BING CROSBY • DANNY KAYE
ROSEMARY CLOONEY • VERA-ELLEN
Produced by Robert Emmett Dolan • Directed by Michael Curtiz

IRVING BERLIN
Music Composed and Conducted by
1954

WHITE CHRISTMAS

1954

WHITE CHRISTMAS
THE OLD MAN
HEAT WAVE
LET ME SING AND I'M HAPPY
BLUE SKIES
SNOW
I'D RATHER SEE A MINSTREL SHOW
MANDY
COUNT YOUR BLESSINGS INSTEAD OF SHEEP
WHAT CAN YOU DO WITH A GENERAL
GEE, I WISH I WAS BACK IN THE ARMY

THE SEARCH IS THROUGH

Lyrics by IRA GERSHWIN • Music by HAROLD ARLEN



THE COUNTRY GIRL

1954

IT'S MINE, IT'S YOURS
THE SEARCH IS THROUGH
THE LAND AROUND US
DISSERTATION ON THE STATE OF BLISS

ANYTHING GOES!

from the Paramount Picture

BING CROSBY • DONALD O'CONNOR
JEANMAIRE • MITZI GAYNOR • PHIL HARRIS

ANYTHING GOES

including Original Sound Track

color by Technicolor

VISTAVISION



Music and Lyrics by
COLE PORTER

Star Songs
by Sammy Cahn
James Van Heusen
Lyrics by Cole Porter
Music by Cole Porter

YA GOTTA GIVE THE PEOPLE HOKE • ANYTHING GOES • LET'S CALL IN THE TIDE • I'M THE ONE • IT'S RAINING • ALL THROUGH
THE NIGHT • THE WHITE • THE WHITE • THE WHITE • THE WHITE • THE WHITE • THE WHITE • THE WHITE • THE WHITE • THE WHITE • THE WHITE

ANYTHING GOES

1956

YA GOTTA GIVE THE PEOPLE HOKE
YOU'RE THE TOP
ALL THROUGH THE NIGHT
A SECOND-HAND TURBAN AND
A CRYSTAL BALL
BLOW, GABRIEL, BLOW

LITTLE ONE

Music and Lyrics by COLE PORTER

U.S. PATENT
OFFICE
REGISTERED
"VISTAVISION"

Bing Crosby • Grace Kelly • Frank Sinatra



"HIGH SOCIETY"

CELESTE HOLM • JOHN LUND • LOUIS CALHERN • SIDNEY BLACKMER
and LOUIS ARMSTRONG and GUY LARD • JOHN PATRICK • COLE PORTER
JOHN PATRICK AND SAUL CHAPLIN • TECHNICOLOR • CHARLES WALKER • A SOL C. SEGER

COMING • IF I MAKE LOVE TO YOU • LOVE YOU, SAMANTHA • YOUR IMAGINATION • YOUR LOVE

HIGH SOCIETY

1956

LITTLE ONE
TRUE LOVE
I LOVE YOU, SAMANTHA
NOW YOU HAS JAZZ
WELL, DID YOU EVAH!
MIND IF I MAKE LOVE TO YOU/



MAN ON FIRE

1957

MAN ON FIRE



HIGH TIME

1960

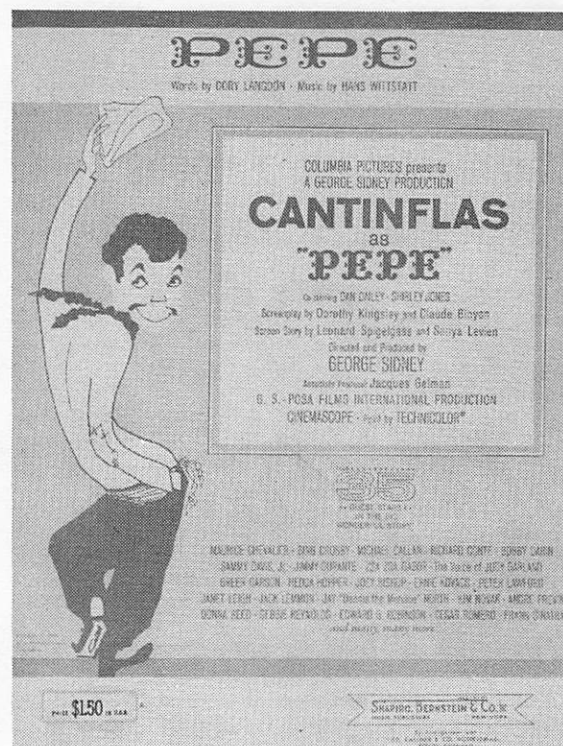
THE SECOND TIME AROUND
YOU TELL ME YOUR DREAM
IT CAME UPON THE MIDNIGHT CLEAR



SAY ONE FOR ME

1959

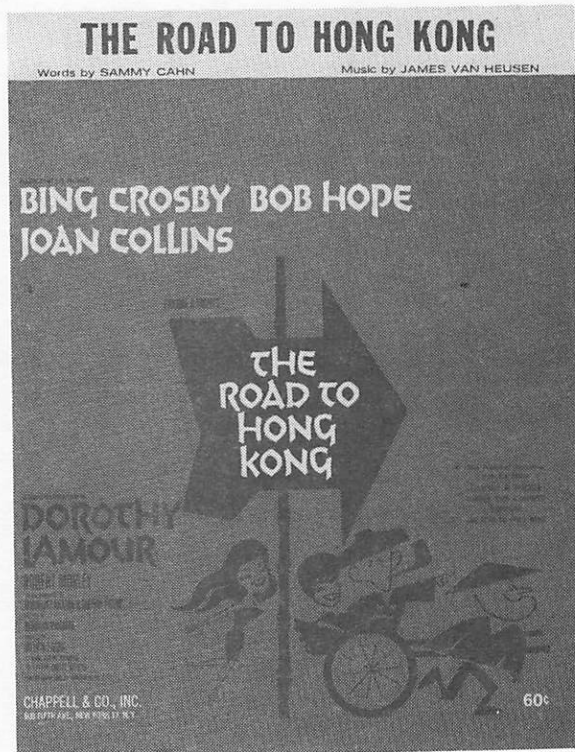
SAY ONE FOR ME
I COULDN'T CARE LESS
THE SECRET OF CHRISTMAS



PEPE

1960

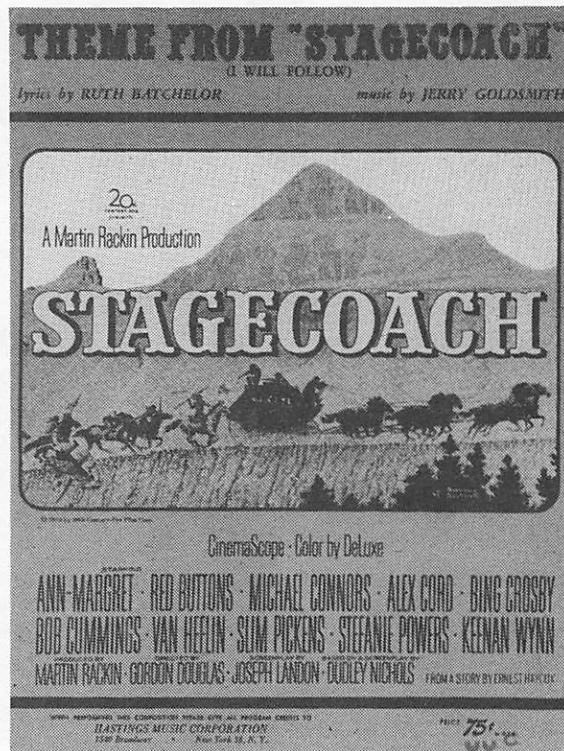
PENNIES FROM HEAVEN
LET'S FALL IN LOVE
SOUTH OF THE BORDER



ROAD TO HONG KONG

1962

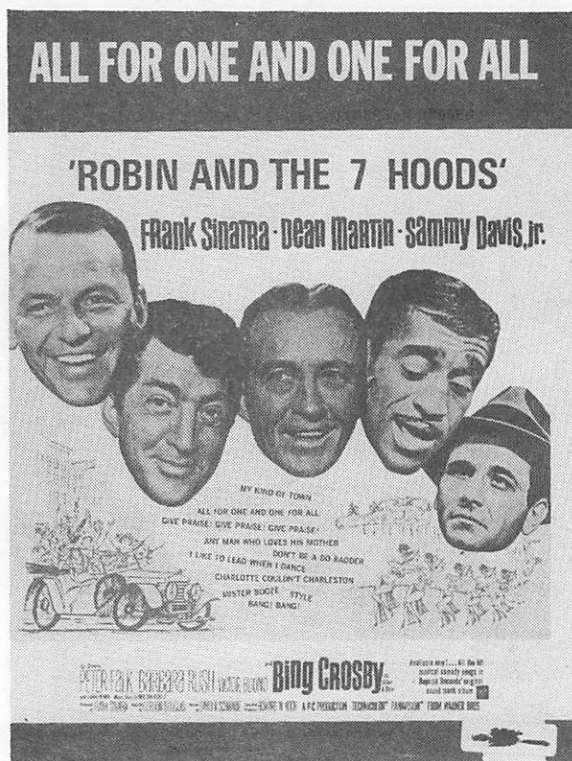
TEAMWORK
ROAD TO HONG KONG
LET'S NOT BE SENSIBLE
THE ONLY WAY TO TRAVEL



STAGECOACH

1966

STAGECOACH TO CHEYENNE



ROBIN AND THE SEVEN HOODS

1964

STYLE
CHARLOTTE COULDN'T CHARLESTON
MISTER BOOZE
DON'T BE A DO-BADDER

Here ends the listing of what can be called "Bing's" movies. He did appear in some not listed, but only incidentally. And we have identified only the songs that Bing sang, although there are bound to be some that are remembered as "Bing" songs because they first appeared in one of his movies, even though they were sung therein by others.

How remarkable it is that Bing managed to mark as his own every song he sang! How many of these songs instantly conjure up a vision of Bing, as he sang the song in a movie, or on one of your records, or over the radio! Few if any singers had a hit record of his or her own with a song previously sung by Bing. Most people automatically rejected their efforts, as the number had already been done perfectly!

Now that this project is completed, we can properly appreciate the Decca series, "Bing's - Hollywood", for so many of them are included in this fine set of records.

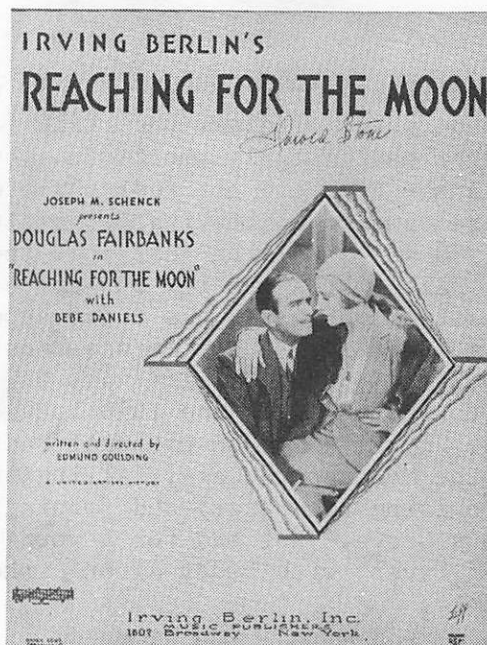
And the Australian "Crosbyana" records have preserved the soundtracks of virtually all of the early movies. Lucky indeed is he who owns a set - and this issue of BINGANG carries the details of an auction in which most of them are offered in auction.

FURTHER NOTES ON "SHADOW MUSIC"

A losing game is being played by anyone who tries to show off, by showing someone else a completed article, and bragging that it is absolutely accurate and complete. This was the case with the article, "Shadow Music", One resident editor at once decried the omission of "Reaching for the Moon" and a non-resident editor protested the omission of "Let's Make Love". With their inclusion in this addenda, there is still a matter of accuracy in naming one of Bing's films. Oh, Well.....

REACHING FOR THE MOON 1930

Two songs in this movie, but the illustrated cover is for the title song, which Bebe Daniels sang. The other song, "When the Folks High Up Do the Mean Low Down" was believed unsuitable for Miss Daniels voice, and a young singer from Cocoonut Grove, Bing Crosby, came to the studio after the night's shift was finished at the Grove, and made his one scene in one evening. He entered, said "Hi, Gang", sang his song, and disappeared from the scene. Years later, when Bing had made his mark, the picture was re-released as "featuring Bing Crosby", with no mention of Douglas Fairbanks and Bebe Daniels, who were tops in the Hollywood scene when Bing appeared briefly with them.



LET'S MAKE LOVE 1960

Bing appears only briefly in this 1960 film, but it is an interesting vignette. The story concerns a wealthy man who wishes to woo the leading lady in an off-Broadway show in which he, by a set of circumstances you wouldn't believe, plays the leading role. It is the conceit of the playwright to have the hero arrange to take lessons in comedy, singing, and dancing, and he hires Milton Berle, Bing and Gene Kelly. Bing coaches him by singing "Incurably Romantic"; he advises the amateur singer to get down to the low notes - "that's where the money is"--- When his pupil starts singing "'B-B-Boo", Bing says "Don't do that around here, you'll get arrested". The Trainee singer? Yves Montand. The young lady being wooed? Marilyn Monros. Everyone in the cast sings "Incurably Romantic" before it is over!



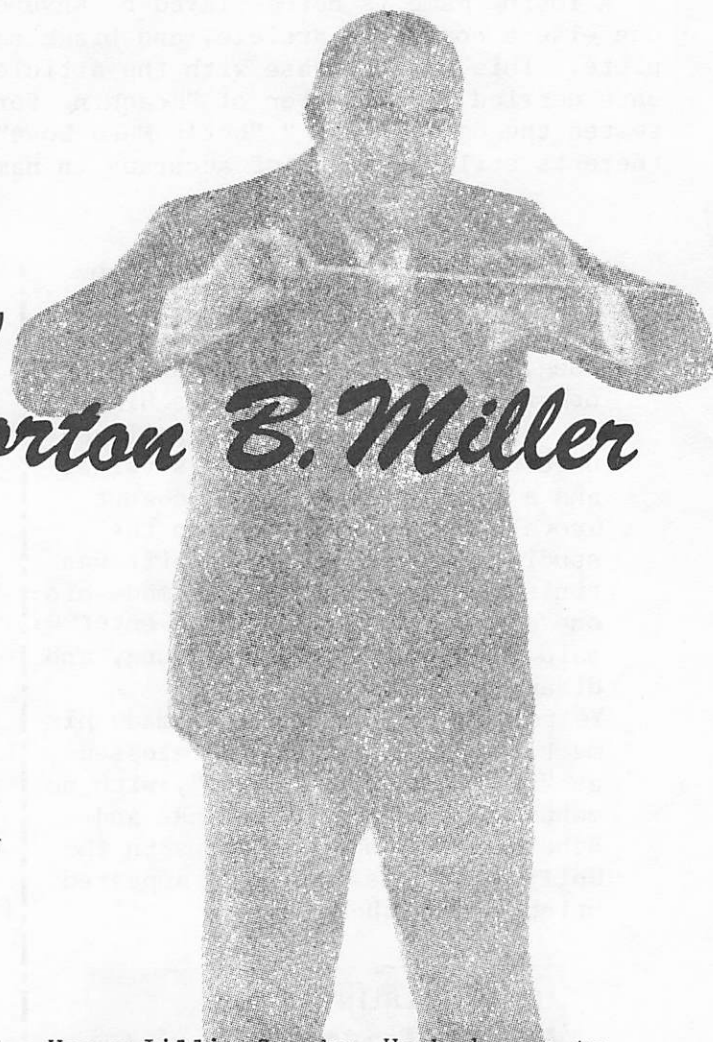
Our good friend Bob Johnson of Oakland, California, asks why we list the name of a movie as "Don't Hook Now" when the name clearly appears on the piece of sheet music illustrated as "Honor Caddy". Well, that was what they thought of calling it, but when the film was finally released, it was as "Don't Hook Now". Another sheet music miss-call: Bing's "Sing You Sinners"; the initial release of sheet music showed the shooting title, "The Unholy Beebes".

1930

THE LAST YEAR WITH WHITEMAN-

LIMNED FOR US BY

Morton B. Miller



" . . . I love show business, the people you meet in it and the excitement of it. I love music; I love working with fine orchestras. .

. . . Bing Crosby in Call Me Lucky



The year 1930 was one of career transition for Harry Lillis Crosby. He had come to that "fork in the road" where one is forced to decide which winding, uncertain path is the one that leads to success and happiness. Never particularly ambitious - he just enjoyed singing in the company of good musicians - Bing did not feel threatened when his four years with the Paul Whiteman Orchestra came to an inevitable conclusion. On the basis of the quantity of record releases, 1930 was something less than spectacular, with a meagre twelve sides being mastered for sale to the public. But there were other compensating career developments, not the least of which was his first appearance in a major Hollywood motion picture, "The King of Jazz". At a time when most of the nation was reeling from the effects of the stock market crash, Bing was, in reality, enjoying the good life. Traveling from one coast to the other on the luxurious Old Gold Limited, singing solos, and as a member of the Rhythm Boys, on national radio, appearing at the fashionable film colony bistro, the Montmartre Cafe, falling in love and marrying the lovely Wilma Winifred Wyatt (a promising film star) and joining the new Gus Arnheim Orchestra at the celebrated Cocoanut Grove. Not bad for a young man who, a few years before, had driven a dilapidated flivver, with buddy Alton Rinker, from Spokane to Los Angeles in search of his fortune.

A third of the songs reviewed on the following pages was written for "The King of Jazz", which starred Paul Whiteman and his Orchestra. Bing had only a few bits in the movie as one of the Rhythm Boys. He was to have had an important solo but that's another story. Let's turn the hands of the clock back over half a century . . the year . . . 1930.

Paul WHITEMAN

Be sure to see it!

and his band in
**KING
of
JAZZ**

A UNIVERSAL PICTURE
presented by
CARL LAEMMLE

Devised and Directed by
**JOHN MURRAY
ANDERSON**

Produced by
CARL LAEMMLE, JR.

ALL TECHNICOLOR PICTURE

A Carnival of Cleverness with

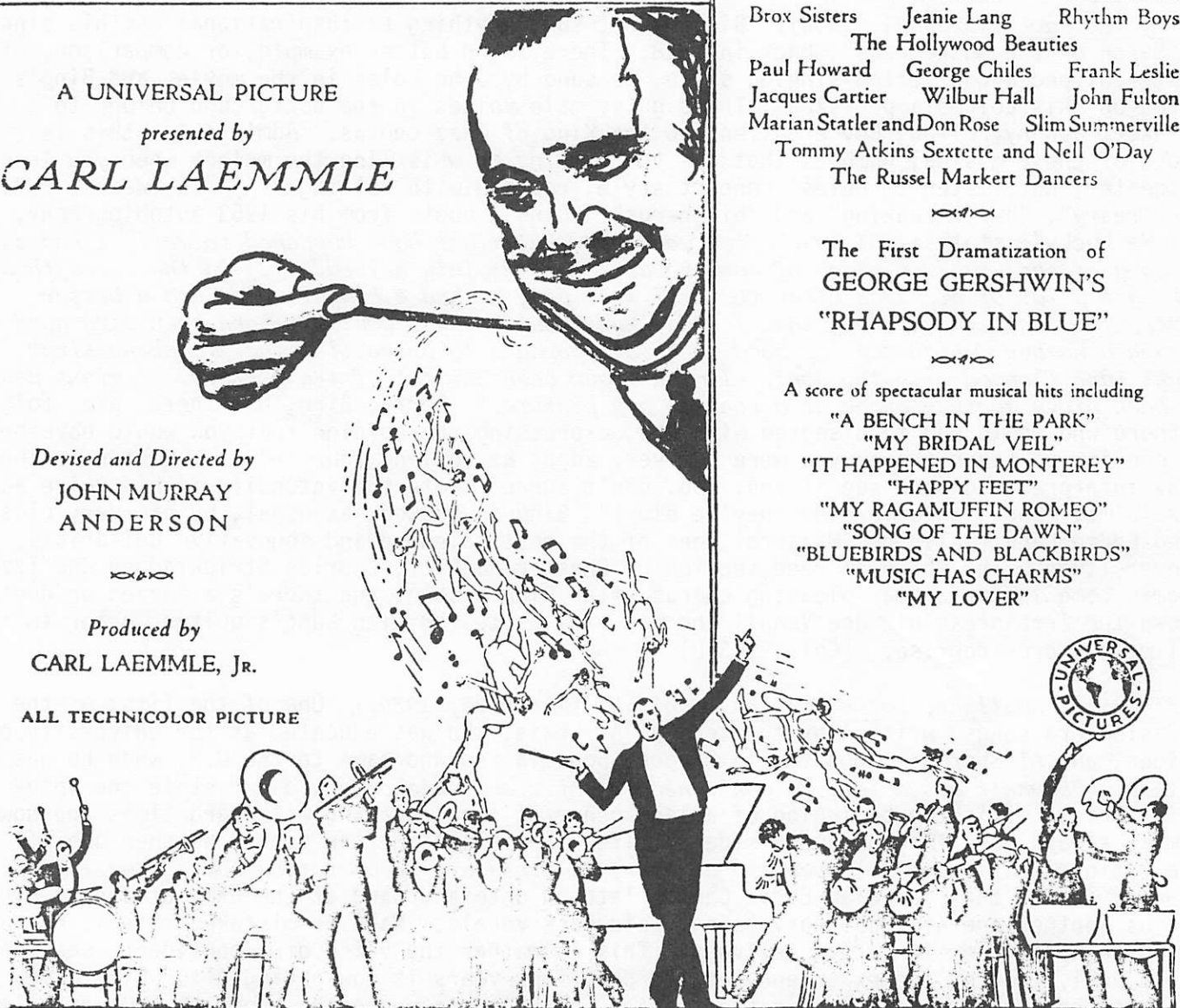
Laura LaPlante	John Boles
Jeanette Loff	Stanley Smith
Glenn Tryon	Billie Kent
Merna Kennedy	Grace Hayes
Kathryn Crawford	

Sisters G	Al Norman	Charles Irwin
Brox Sisters	Jeanie Lang	Rhythm Boys
The Hollywood Beauties		
Paul Howard	George Chiles	Frank Leslie
Jacques Cartier	Wilbur Hall	John Fulton
Marian Statler and Don Rose	Slim Summerville	
Tommy Atkins Sextette and Nell O'Day		
The Russel Markert Dancers		

The First Dramatization of GEORGE GERSHWIN'S "RHAPSODY IN BLUE"

A score of spectacular musical hits including

"A BENCH IN THE PARK"
"MY BRIDAL VEIL"
"IT HAPPENED IN MONTEREY"
"HAPPY FEET"
"MY RAGAMUFFIN ROMEO"
"SONG OF THE DAWN"
"BLUEBIRDS AND BLACKBIRDS"
"MUSIC HAS CHARMS"
"MY LOVER"



Once in a lifetime a show like this!

Happy Feet (Feb. 10, 1930): Although record companies normally released only one or two songs from a motion picture, Columbia pressed six in tribute to Paul Whiteman, the "King of Jazz". The Rhythm Boys (Bing Crosby, Al Rinker and Harry Barris) join the Sisters "G" in singing the carefree lyrics. The recently released long-playing album (Caliban 6025), taken from the picture's sound track, recalls the high pitched, cupie doll, boop-boop-a-doop voices of female singers in early film musicals, often recruited from local ten-cent-a-dance ballrooms. Whiteman was alleged to have performed amazing terpsichorean feats during this portion of the Universal extravaganza, but, alas, it was only a "double". The rotund one was about as capable of doing that dance as he was flying to the moon. Yet, it was all done in good fun. The much publicized film musical was directed by Broadway showman, John Murray Anderson, who pulled out every 'gimmick' in the books (along with some that had not previously been contrived), to produce the greatest cinematic bouillabaisse stew ever concocted. For those Crosby fans fortunate enough to have seen a screening of the "King of Jazz" in recent years, the thrill of watching a youthful Bing at this juncture of his career, is compensation enough for sitting through one of Hollywood's first crude attempts at musical entertainment. Pianist Lennie Hayton arranged the Columbia phonograph recording of "Happy Feet", which featured the Rhythm Boys on the vocal, backed by a celeste and Eddie Lang's velvet-toned guitar. The Whiteman Orchestra's fast tempo rendition, recalling the wild, flamboyant Twenties, provides an appropriately zestful interpretation of the Jack Yellen (lyrics) and Milton Ager (music) composition. (Col. 2164-D)

Song of the Dawn (March 21, 1930): Bing hadn't sung anything as inspirational as this since the "March of the Musketeers", back in 1928. There is no better example, or comparison, of the stereotyped and affected singing style, as sung by John Boles in the movie, and Bing's version on this Columbia pressing. Those gutsy male voices in the background belong to Al Rinker, Johnny Fulton, Boyce Cullen and the King of Jazz chorus. Admittedly, this is not one of those musical numbers that has you humming or whistling the melody when you leave the theater, but listen to Boles' concert style, replete with rolling "r's" on "wear-r-ry", "d-r-r-reary", "b-r-r-reaking" and "bir-r-rds". Bing's quote from his 1953 autobiography, "Call Me Lucky", states: *"I have often wondered what might have happened to me if I had sung 'The Song of the Dawn' in place of John Boles. It certainly helped him. On the strength of it, he got a lot of pictures after that. I must say, he had a bigger voice and a better delivery for that kind of song than I had. My crooning style wouldn't have been very good for such a number, which was supposed to be delivered a la breve like the 'Vagabond King'. I might have flopped with the song. I might have been cut out of the picture. I might never have been given another crack at a song in any picture."* Sorry, Bing, but there are folk out there who would beg to disagree with you, expressing the opinion that you would have been most convincing (even though you were not very adept at rolling your "r's"). Listen to the Crosby interpretation and see if you, too, don't agree. Note the intensity in his voice as he exclaims, "Look, this morning they're blue!" Bing is backed, as usual, by his very close friend Eddie Lang (Salvatore Mazarro), one of the most talented and innovative guitarists who ever lived. The Whiteman reed section of Chester Hazlett, Charles Strickfadden and Izzy Friedman come in for an ear-pleasing chorus after Bing's solo, and there's a jazzed up duet between the irrespressible Joe Venuti and his violin, teamed with Lang's guitar, prior to the final male chorus reprise. (Col. 2163-D)

Livin' in the Sunlight, Lovin' in the Moonlight (March 22, 1930): One of the first of the Depression era songs, written by the team of Al Lewis, who was educated at the University of Michigan, and Al Sherman, educated in Prague, Bohemia and who came to the U.S. when he was fourteen. *"Haven't got a lot...I don't need a lot...coffee's only a dime"* state the optimistic lyrics. It's the beginning of a long genre of songs dealing with hard times and how one must always look for the sunny side of life. Lewis and Sherman penned another one of these rationalizations, *"Potatoes are cheaper, Tomatoes are Cheaper (Now's the time to fall in love)"*, a song that comedian Eddie Cantor latched onto and sang at the drop of a hat. Bing gives us another one of those easy-going, laid-back vocals. Make no mistake, this is not a voice with halting or tentative delivery. This is rather the voice of a confident, seasoned professional. All of the experience of the past four years is now paying off. Bing gives this happy-go-lucky melody a solid treatment. The Whiteman orchestra produces some excellent reed passages, and the trumpet section, comprised of Harry Goldfield, Frank Siegrist and Andy

Livin' in the Sunlight, Lovin' in the Moonlight (continued): Secrest, sound absolutely inspired. Only Eddie Lang's guitar and a celeste (played by either Lennie Hayton or Roy Bargy) provide musical accompaniment during Bing's stint at the mike. "Livin' in the Sunlight, Lovin' in the Moonlight" was written for the Paramount, Famous Lasky motion picture, "The Big Pond", which starred two up and coming performers, Maurice Chevalier and Claudette Colbert. The reverse side of this 78 shellac is a song entitled, "You Brought a New Kind of Love to Me", which Chevalier sang in the film, and Bing cut for Columbia the day after this recording date. (Col. 2171-D).

A Bench in the Park (March 23, 1930): Bing recorded three songs, no less, on this date-- which was to comprise 25% of his total record production for the first year of the new decade. This paucity would be made up for in spades during the following nine years, so no tears need be shed for our hero. Written by Yellen and Ager, "A Bench in the Park" was sung by tenor Stanley Smith and Jeanette Loff in the "King of Jazz". The Rhythm Boys, dressed in tux, cuddled the Brox Sisters and joined them in a brief vocal refrain. Mercifully, we are spared the Smith-Loff duet on the recording. Actually, the Brox Sisters are featured, with the male trio scatting softly in the background, as all stay on beat with Eddie Lang's rhythmic strumming. Predecessors of the Boswell and Andrew sisters female trios, the sisters Brox (Kathlyn, Dagmar and Lorraine) were three southern belles who became popular through their appearances in the first Music Box Revue (shows that ran from 1921 to 1924). They toured with other musical revues during the 1920's. Many of their recordings they made were of the South: "Kentucky's Way of Saying 'Good Morning'", "Sweetest Little Rose of Tennessee", "Cover Me With the Sunshine of Virginia", "Lay Me Down to Sleep in Carolina" and that all-time favorite, "Down Among the Sleepy Hills of Ten-Ten-Tennessee". Listen very carefully to the very end of the Brox Sisters' vocal and you'll hear Bing do a sort of "bump, a doodle, la, dah.." There's not a whole lot of Crosby to hear on this record, but the Rhythm Boys were due to make a recording of their own of "A Bench in the Park" on May 23rd. Written expressly for the "King of Jazz", the song was the kind of uninspired "hack" composition that would be lost in oblivion as quickly as the movie it came from faded from memory. And, oh yes, one of the Brox sisters married former Whiteman trumpeter, and famed orchestra leader, Henry Busse. (Col. 2164-D).

I Like to do Things for You (March 23, 1930): Another song from the publishing house of Ager, Yellen and Bornstein. Milton Ager and Jack Yellen were commissioned by producer Carl Laemmle to write the musical numbers for the "King of Jazz"; additional music was written by Mabel Wayne, and the multi-talented Billy Rose had his hand in writing some of the lyrics. Lyricist Yellen and composer Ager wrote one of the most sung tunes to come out of the Thirties, "Happy Days are Here Again", which became the political theme song of the Democratic Party, headed by Candidate Franklin D. Roosevelt. Two major hits for Ager and Yellen were "I Wonder What's Become of Sally" and "Ain't She Sweet?". The recording engineer who set the microphone balance on this recording had Eddie Lang's guitar predominate the Rhythm Boys' brief 40-second harmonization. There isn't a whole lot that one can say about this record, except that it has a pleasant enough melody, plus some short bars of trumpet and sax, after the vocal, that are worth mentioning. Roy Bargy and Lennie Hayton at the twin pianos contribute musically to the festivities. Bing had no part of this song in the motion picture. Some unforgettable names such as Jeannie Lang, Grace Hayes and William Kent got the assignment. On the "flip side" of this Columbia pressing is another one of those "cutsie" type numbers from the "King of Jazz", a "charmer" entitled "Ragamuffin Romeo"...fortunately for Bing, he was behind bars (not the alcoholic kind) when this production was being filmed. (Col. 2170-D)

You Brought a New Kinda Love to Me (March 23, 1930): There is no finer example of the young Bing Crosby than you will hear when you listen to this recording. The Fain, Kahal and Norman tune is a cut far above the average; it is, in fact, considered by some savants of popular music history to be in the "standard" category, which is no small accomplishment. In company with Lennie Hayton's celeste and Eddie Lang's guitar, Bing's dulcet tones contain the famous Crosby "cry". The deeply resonant voice, in its proper key, is without peer. The

You Brought a New Kinda Love to Me (continued): Whiteman musicians are in fine fettle. Here, again, we have the combination of an outstanding melody and lyric, the consummate popular dance orchestra, and a vocalist of Bing's stature. "You Brought a New Kinda Love to Me" deserves a special niche in the Bing Crosby hall of fame. Sammy Fain, one of the three composers, was considered to be a "natural" pianist, who began composing songs as a youngster in the New York public schools. After a stint in a publishing house, he became a vocalist on radio. Fain was one of the first writers to work in Hollywood after talking pictures became the vogue. Irving Kahal was born in Houtzdale, Pennsylvania, and began his songwriting career when he was eighteen. In his youth he had sung with the Gus Edwards Minstrels. He relocated in Hollywood in the year 1932, writing songs for motion pictures and Broadway shows. He died an untimely death in 1942 at the age of thirty-nine. Other familiar songs written by the team of Fain and Kahal are: "I Can Dream, Can't I?", "I'll Be Seeing You (Bing 1944, 1976)", "Let a Smile be Your Umbrella" (Bing 1957), "Wedding Bells Are Breaking up That Old Gang of Mine", and "When I Take my Sugar to Tea" (Bing 1957). The third member of the composing triumvirate was Pierre Norman Connor (who, in reality, was Rev. Joseph P. Connor, a priest). Connor studied music with his mother, and later wrote musical scores for college shows. Extremely versatile, he specialized in three classes of songs: standard, sacred and motion picture themes. Give this "oldie" a spin, see if you don't agree that Bing's last recording with the Whiteman Orchestra deserves one of those fancy blue ribbons. (Col. 2171-D)

A Bench in the Park (May 23, 1930): Why the Rhythm Boys chose to sing this song after it had been recorded by the Whiteman Orchestra on March 23d, and on which they contributed some noodling background for the Brox sisters, lingers on as one of life's unfathomable mysteries. With all of the excellent song hits available in this period, why should they have selected this undistinguished composition? Perhaps the answer lies in pressures brought by Universal studios, Columbia Records and Paul Whiteman, himself, to have them help "plug" the "King of Jazz" at the box office and at record stores. At any rate, the fellas gave it a typical Rhythm Boys treatment...with Bing being featured most of the way. The recording starts out with strains from "...I was strolling in the park one day, in the merry, merry month of May", with Bing, Al and Harry doing a pretty good imitation of a Gay 90's singing group. Their harmonizing on the first chorus of "B in the P" produces an especially nice blending of their voices, proving how well they could handle the romantic slow stuff as well as the rapid-fire scat interpolations. The second chorus is devoid of lyrics, but the boys' carefully orchestrated sounds are an effective complement. Is it any wonder that the Whiteman Rhythm Boys became one of the most imitated vocal groups on record. Harry Barris, a fair country "pop" piano player in his own right, demonstrates his extraordinary versatility as singer, musician and composer. The trio took a crack at a song that Bing and Harry had written, entitled "Everything's Agreed Upon", at this same recording session, but--unfortunate for all of us--pressings from the master were never issued by Columbia. The finale of "A Bench in the Park" consists of one of those musical sketches they often worked into their recordings. To wit: A policeman's whistle pierces the air. Bing: "Jiggers, the 'opkay'" (note: "pig latin" was popular at the time). Rinker: (with same falsetto female voice he used in their 1928 recording of "Rhythm King") "Oh, for goodness sakes, get me out of here, quick". Unidentified voice: "Say, I'm the cop and you two had better leave!" Rinker: "We're not trying to deceive!" Rhythm Boys (singing): "You can take your old park, anyway!" Phony female voice: "So, there!!!" This last falsetto voice does not sound like Rinker's. Question: Who did the voices for (a) the cop on the beat, and (b) our "So, there!" girl? Now, with all three of the original Rhythm Boys passed on to Glory, we may never know. (Col. 2223-D)

Three Little Words (Aug. 26, 1930): Bert Kalmar (words) and Harry Ruby (music) penned one of the most popular songwriting efforts of this musical era. It had the basic ingredients for a smash hit: a "catchy" pleasing melody, plus clever, simple lyrics. It was just what the doctor ordered. The kind of song that America needed to help get it out of the despondent mood brought on by the Depression (mass unemployment, closing of banks, etc., etc.) Kalmar ran away from home at the age of ten, in the year 1894, and joined a tent show as a child prodigy magician. He was active as a songwriter in Hollywood from 1930 until his death in

Three Little Words (continued):

1947. Kalmar wrote for many of the early Marx Brothers movies. Among some of his less remembered efforts are "All the Quakers are Shoulder Shakers" and "I Gave You Up Before You Threw Me Down". Ruby was a New Yorker who worked as a demonstrator of music in five-and-ten-cents stores, and later moved up to becoming a professional pianist in a music publishing house. In his long career, he contributed to many New York musicals. The 1950 motion picture, "Three Little Words" was based on the songs and lives of Harry Ruby and Bert Kalmar. Among the vast output of this songwriting duo are the tunes "Who's Sorry, Now" (Bing, 1945), "Nevertheless" (Bing, 1976) and "Thinking of You". The not yet famous orchestra leader, Duke Ellington, on the horns of a dilemma, contacted the Rhythm Boys to sing the vocal on the Victor recording of "Three Little Words". A recording studio session, a week before, had resulted in two rejected takes the Emmanuel Hall Quintet had attempted, plus a third that never panned out with Jimmy Miller giving it his all. Bing, Harry and Al gave the Duke just what he'd been looking for: clearly articulated words, along with easy-on-the-ears harmony. Barris' voice stands out a bit more than the others (which happened most frequently when he was not sitting down on the piano bench, away from the mike). That has just got to be Bing on those punctuating expulsions of breath. This recording of the Rhythm Boys voices was also used on the Amos and Andy filmtrack of "Check and Double Check", which featured the Duke Ellington Orchestra. The film's vocal trio simply "lip synched" (or "mouthed") the Rhythm Boys' voices from the recording, a technique that still exists today. Research on this recording produced a claim that the Rhythm Boys actually appeared in the film in blackface. If this is true (but considered highly improbable), Bing deserves another screen credit! At this point in time, the Crosby recording credits included the orchestras of Don Clark, Paul Whiteman, Frankie Trumbauer, Sam Lanin, the Dorsey Brothers, and Duke Ellington. (Victor 22528)

Fool Me Some More (Oct. 29, 1930): Mark this date as the first recording for Bing with the Gus Arnheim Orchestra. The newly married Mr. Crosby, with the two other Rhythm Boys in tow, completes his engagement at the Montmartre Cafe and moves up to the world-famous Cocoanut Grove. Arnheim, who had previously been the pianist for the Abe Lyman Orchestra playing at the Grove (1921-1923), put together a band with a solid contemporary beat, that featured the arrangements of talented Jimmie Grier. As Bing points out in his book, Call Me Lucky, Grier's arrangement the following year of the Barris classic, "I Surrender, Dear" was innovative in its use of tempo variations, which helped make the record such a bit hit. Grier later went on to wield a baton in front of his own orchestra, accompanying Bing on many of his later recordings. Many of Bing's later fans believed this to be one of his first records. In reality, it was the 111th time that his voice has been alleged to have been heard on a phonograph recording. Composer Peter DeRose ("You Made Me Love You", "Muddy Water", "Wagon Wheels", "Deep Purple", "Lilacs in the Rain") wrote the melody to "Fool Me Some More". Haven Gillespie ("You Go to My Head", "Breezin' Along with the Breeze", "Drifting and Dreaming"), who was raised in a musical family, created the lyrics. It's a shame that Bing wasn't given a chance to sing the verse: *"Asked myself a million times what I see in you. Told myself a million times some day we'd be through. Then all my plans go wrong--it's just the same old song..."* Bing once said, "I like to start off with the verse when a song has a good verse, because it sets off the chorus that much better. Unfortunately, not all songs have good verses." The "old maestro" in those early days, had helped write some good ones, himself, including his own theme song. Few would argue that both sides of this record could be considered to be placed in that select circle of Crosby "classics" (reverse: "It Must Be True"). Take heed of Bing's relaxed handling of the words. He begrudgingly admits "Ah, but I kinda like it, takin' you back", humanizing it with a slight "smile" in self admission of his weakness for the girl. It was this ability to communicate honest and sincere feelings in the singing of lyrics that set him apart from most other vocalists of the day. Besides his great set of "pipes", this is what made him so unique. There are the dropped "g's" on "...breakin' the rules", "leavin' my door", and two of those "ah's" before a phrase. These word additions, omissions, and contractions were all part of the Crosby unpretentiousness, producing the image of a regular sort of a guy who lived down the street. (Victor 22561)

It Must Be True (Oct. 29, 1930): This recording is considered to be one of the first to launch Bing Crosby to worldwide fame and fortune. No venerable Crosby fan would deny that he had crooned this song many times while taking a shower, firmly convinced that he sounded amazingly like Bing. Harry Barris began his long string of outstanding popular songs with "It Must Be True". In case you didn't know it, Gus Arnheim helped write the lyrics with Gordon Clifford. Clifford contributed the words to other Crosby memorable hits, "I Surrender, Dear" and "Paradise"; as did Arnheim, who wrote "Sweet and Lovely" (with Harry Tobias), and "I'm Gonna Get You". As mentioned previously, Jimmie Grier, who did this arrangement of the song, employed tempo changes that were startlingly innovative for the year 1930. Because this song was requested so often by the Hollywood colony crowd--many of whom were becoming Crosby fans--Bing added new bits from night to night to vary his solo, while performing at the Cocoanut Grove. This was all part of that influence that jazz musicians had had on him the past four years, never playing a number the same way twice, always experimenting with the notes. Bing, interviewed much later in his career, acknowledged the fact that he did not realize at the time what an effect this association with the Dorsey brothers, Beiderbecke, Trumbauer, and other fine musicians, was having on him. One of the Max Sennett shorts that Bing appeared in after leaving the Grove and Arnheim, namely "Dreamhouse", had the fledgling singer-actor warbling this Barris' tune. The clear, unadulterated diction and purity of tone in Bing's vocal on "It Must Be True" makes for one of life's most pleasurable experiences. Bing liked to think of himself as kind of a strolling minstrel, and his whistling helped to convey that image. He confided that the reason that he whistled those second choruses was to add variety to those early recordings; most vocalists of the period were content to sing it through the same way twice. There are Bing fans and record collectors who lament the fact that Jack Kapp was alleged to have put an end to the whistling and "buh, buh, boo'ing" when he signed the hottest singer in show business to a long term recording contract in 1934. Bing was still hung up on pronouncing "divine" as "DEE-vine", an affectation that he would soon discard. You will observe that, unlike a few years before, Bing is not straining to hit those final notes (in this instance, "mine, all mine") because the arrangement is in his range. It has been said that of all the songs that Bing recorded with the Arnheim Orchestra, "It Must Be True" gained the widest popularity and is best remembered. (Victor 22561)

Them There Eyes (Nov. 20, 1930): With Gus Arnheim's instrumental backing, this is the last record made by the Rhythm Boys (Whiteman used the name briefly afterwards for other trios). The arrangement begins with some "voices of Spring", replete with twittering birds songs, then surprisingly segues into the first notes of the jazzy chorus. Bing, Al and Harry--after nearly four years of singing together--sound like polished "pros" on this release. There's one of those uninhibited scat solos by Barris, and Bing does an impression of tuba or string bass in his low baritone. "Perfection" is the word for that first chorus of harmonization. Maceo Pinkard, William G. Tracey, and Doris Tauber (a New Yorker, who was musical secretary to Irving Berlin for 13 years, and once sang on her own radio program) collaborated on "Them There Eyes", a song that had its due share of popularity in the Thirties. In this arrangement, there is some mighty fine slap bass by P. G. Shearer. Russ Columbo, who later was to become one of Crosby's chief "rivals" to the title of America's most popular male singer, played violin for Arnheim during Bing's sojourn with the Orchestra. The Rhythm Boys finished their recording careers as a trio with a touch of class. "Them There Eyes" combines the sweet harmony and the inimitable scatting that was their trademark. The three men would not appear together again until they were guests on the Paul Whiteman (Chase and Sanborn Coffee) program, aired on July 4, 1943. (see page 42, April 1982 Bingang) (Victor 22580)

The Little Things in Life (Nov. 25, 1930): Here, again, we have another early attempt to allay Depression doldrums by composing songs that lifted morale during the Depression. The songwriters' strategy was to remind us that the fundamental values in life were to be found in nature's gifts (the sunsets, moon and stars, flowers, etc), in falling in love, marrying, having a family, in finding a little work (cause that's all there was, just a little). Anything to get one's mind off an empty stomach--and an empty pocketbook. In spite of all the songwriters' valiant efforts, suicides in America were reaching epidemic proportions by 1931.

The Little Things in Life (continued): Irving Berlin, the composer, tried to "explain" that the niceties that come with wealth can't compare with those "little things" we take for granted. A commendable philosophy if one's stomach is not growling. Nevertheless, composers unleashed a plethora of these morale boosters. There is a bit of controversy as to when this recording was actually made. The recent discography, "Bing--Just for the Record", edited by Bishop and Bassett in England, gives the date as November 20th, as does Zwisohn in his book, "Bing Crosby--A Lifetime of Music", and RCA in their excellent LP album, "Wrap Your Troubles in Dreams". A dissenting opinion is given by Wayne Martin, resident discographer for Club Crosby, in his article in the April, 1981 issue of *Bingang*. Martin claims that vocalist Billy White made an unissued take on November 20th, and that Bing replaced him on the November 25th recording session. The English discographer, Brian Rust, supports the Nov. 25th date. The "clincher", so to speak, comes from an early discography, "The Road to Bing Crosby", edited by two of the most respected names in the world of Crosbyana, Ralph Harding, and the late Bob Roberts. They draw attention to the fact that the mastered track was on the 7th take, indicating that it must have been recorded at a time later than Nov. 20th, inasmuch as not more than three or four takes were normally attempted of the same number at any session. With all of this discographical evidence on hand, this writer must agree with Wayne Martin that the Nov. 25th recording date is probably the most accurate. Bing's final recording of the year 1930 is up to his high standards, with strong support coming from the Gun Arnhem musicians. (Victor 22580)

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*With this third consecutive article in the series, we complete our documentation of the early formative years of Bing's career...the so called "Whiteman years". We leave you at the very threshold of what was to become for Harry Crosby one of the most rewarding and productive lives that any man has had the good fortune to experience. No entertainer has ever brought more enjoyment to the people of this earth. For many years, Bing was conceded to be the most popular and best known person in the world. With this research, the author has attempted to "pull back the veil" that has hidden away those years of early development. Now that these research efforts, encompassing hundreds of hours of time, have been shared with the readers of *Bingang*, it is hoped that they will seek out these songs, on either the original 78's or on LP albums. True, the music may sound "dated" at times...but rest assured that the voice of Bing Crosby will never be tarnished by the passage of time.*

The BROX SISTERS, three southern-born lasses from Kentucky (Kathleen) and Tennessee (Dagmar and Lorraine) were very popular in the first MUSIC BOX REVIEW at the New York theater of that name from 1921 through 1924 ; they appeared all over the United States in similar productions, and they played London in a special show. They recorded as vocalists with Benny Krueger and Nat Shilkret and their orchestras, and appeared in the 1927 Ziegfeld Follies. The capstone of their career appears to have been their association with Paul Whiteman - both on record, and in the "King of Jazz". Mort's feelings to the contrary, Whiteman, Zeigfeld, and Nat Shilkret did not recruit their vocalists from the dime-a-dance halls.



Bing CROSBY's Kid Stuff

spotted by Mark Scrimger



Having already illustrated and given a little information on the "Call Me Lucky" game, and the Bing Crosby coloring books in the last issue, I thought I would carry on the "children's toy" theme in this issue, and show a few more collectible items which fall into this category.

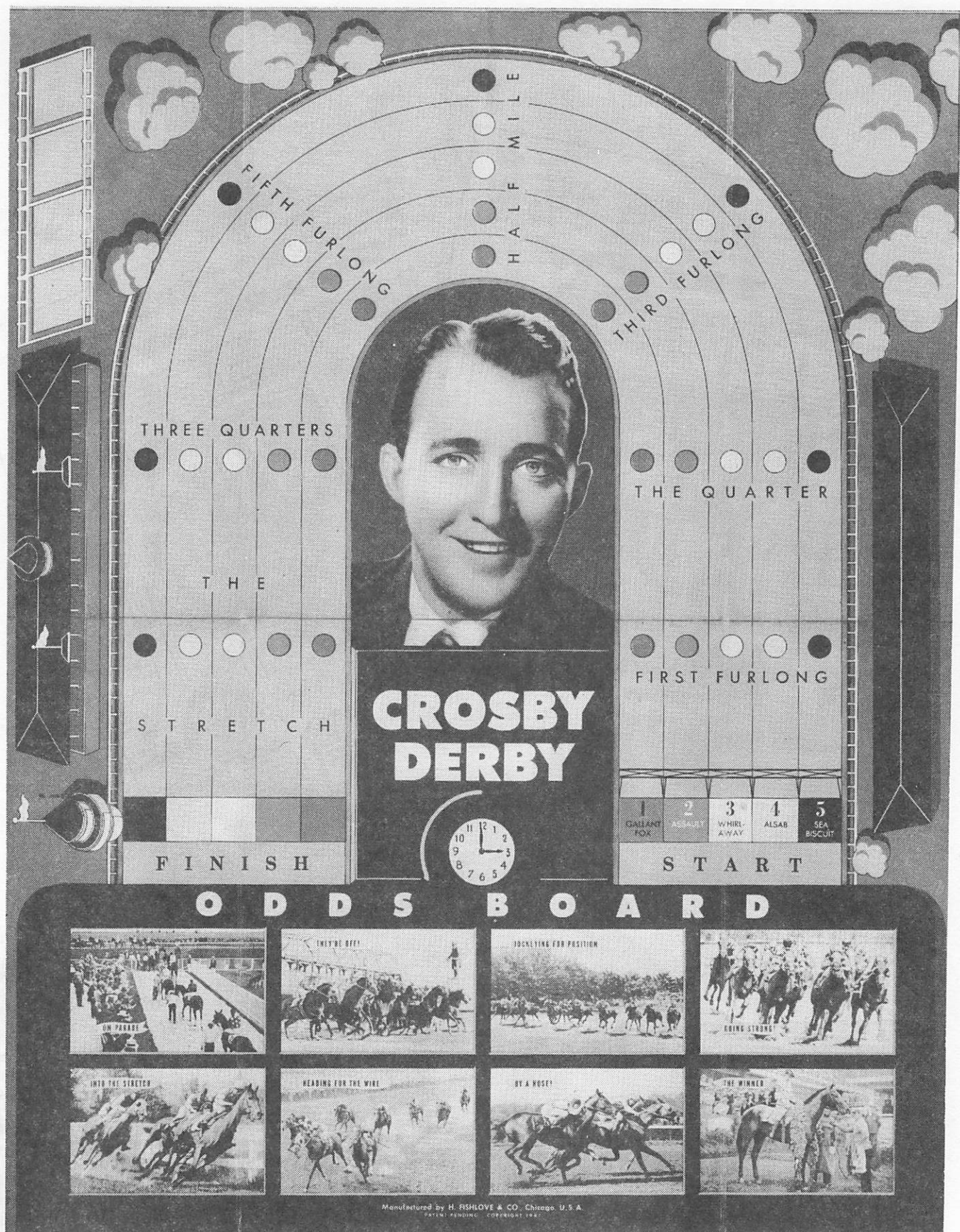
"The Crosby Derby" was manufactured by H. Fishlove and Co. of Chicago, and was copyrighted in 1947, which makes it a predecessor of the Parker Brothers game which came out in 1954. In my opinion, it is a much more interesting game than "Call Me Lucky". It is a horse race game (at least it has some connect-with Bing!) with 5 horse and jockey game pieces and a deck of 70 cards each with the picture of one of the five horses in the

race on it. These cards determine the movement around the track, and by removing cards from the deck before each race, you set the odds for the horse to win or place. Setting the odds is important because the game also contains win and place mutual tickets for each horse, and a stack of genuine Crosby Derby money in \$2 denominations (featuring the portrait of a thoroughbred) to back up your bets. The object is to run a series of races and see who ends up with the most money at the end. As you can see, this is a very educational game for the little tots (touts?). None of the other Crosby collectors I have talked to have ever heard of the "Crosby Derby" so I have an idea it may be a little on the rare side. I also believe it was issued in two different sizes or versions, because I have two different sized gameboards for it in my collection. The small one has a checkerboard back and folds three times to fit into the box. The other has a black back and folds only down the middle, and will not fit into the smaller box. At any rate, be on the lookout for either one because they are something different for your collection. The first board is illustrated later on in this article.

Bing was also featured in the pages of the perennial kid favorite—the comic book. Feature Films Magazine (a comic book, nevertheless) published by DC-National Comics had a short run in 1952, and issue # 2 (June-July) was the comic book version of Bing's then current movie, RIDING HIGH. It follows the movie very closely, except for the very beginning which seems to start the story a little earlier than the film. It also includes current (then!) biographies of the main actors, with drawn portraits. The second book to look for (illustrated) is "Famous Stars" published by Ziff-Davis. This comic book also had a short run at about the same time as Feature Films Magazine. Betty Hutton is on the cover of this particular issue, but inside is an entire section devoted to Bing. This comic appears to have been an attempt at illustrating gossip column stories. Bing's section, entitled "What's With the Crosbys" begins with the rumors of a break-up with Dixie in the early 50s; then in flash-backs, traces Bing's rise to fame as an entertainer, and how Dixie straitened him out along the way. It's not entirely factual, but it is an interesting idea. Because of their age, these two magazines can probably be found only through a book or nostalgia shop specializing in comic books or movie star material.

A more recent example of Bing in the funnies is Mad Magazine, issue No. 160 which came out in July 1973. The magazine does a humorous send-up of GOING MY WAY, entitled "Goung Thy Way", which, surprisingly, is done rather tastefully. It actually is a set-up for the companion piece called "Going Way Out", in which Bing is the old priest, and Donald Sutherland is the young, liberal priest sent to help him out. In the first piece, Father O'Irish (Bing's part) tries to get the young kids in the parish to attend church. In the modern-day version, his problem is how to get the hippies and radical out of the church. Lastly, though not documented, Bing must have





This colorful game board is enhanced by a clear, color photo of Bing. As Mark points out, this game is educational, if you want your youngsters to grow up frequenting the race track. It has excitement most board games lack.

SING, YOU SINNERS DEPT.

In MAD #153 we took a job down memory lane in a nostalgic look at some typical sports movies of the past and present. In MAD #160 (that's this issue, stupid!) we are going to look at some typical religious movies of the past and present! How's that for a new departure!? Let's begin with

"Going Thy Way"

ARTIST: ANGELO TORRES

WRITER: LOU SILVERSTONE

Young man, this is a house of worship and not a gymnasium! I'm thanking you to take your golf shillelaghs and be on your way! And you might want to leave a contribution to our window fund...

Oh, are you collecting for a new stained glass window?

No, for an old plain glass window to replace that broken one! This isn't St. Patrick's, you know!

Why am I small? I think a stained glass window would really help dress up old Saint Simeon's, and with my help...

...oh, by the way, I'm Father O'Leary, your new assistant!

You're a priest? You look more like a gymnasium instructor with all them tools of the devil!

Now, Father McFitzpatrick, a little exercise never hurt St. George, did it? Besides, a golf bag's a fine place to carry a bit of fine Irish Whiskey!

SIN, YOU SWINGERS DEPT.

...and like that! But today, religion is changing at such a fantastic pace that even the movies have trouble catching up! Movies like...

"Going Way Out"

Keep the faith, baby! Kowalski's my name and I'm your new assistant!

You're a priest? I don't believe it! You're not even Irish! And you've got long hair and a beard! And...

Don't knock it! Some pretty big cats in our line had long hair and beards, dig?

Mean the drug dealer? No way, I'm high on tripping through here!

Well, uh, that's all very nice, but uh, it's time for me to hear confessions!

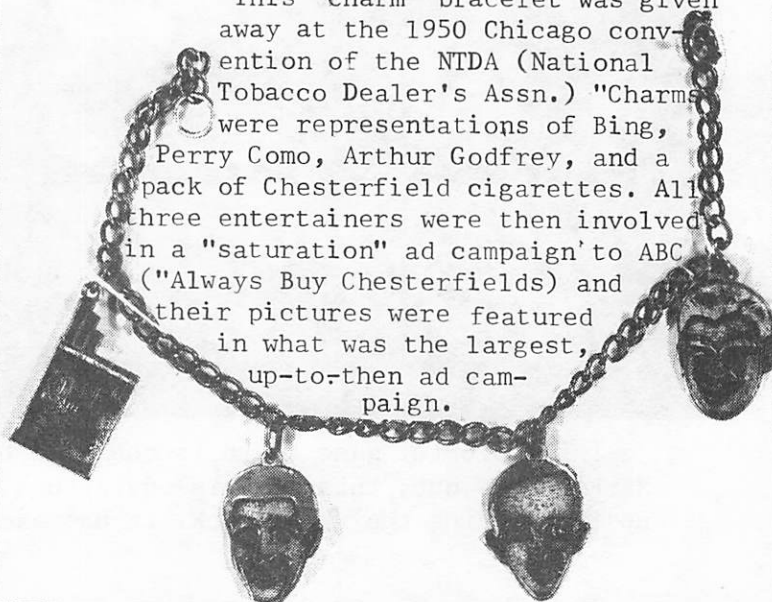
Listen, suppose I take your gig and kinda feel my way around the new scene?

WHITE CHRISTMAS



This bronze ingot has a nice bas-relief representation of Bing & a winter scene under the heading of "White Christmas". Hard to find, very desirable.

This "charm" bracelet was given away at the 1950 Chicago convention of the NTDA (National Tobacco Dealer's Assn.) "Charms" were representations of Bing, Perry Como, Arthur Godfrey, and a pack of Chesterfield cigarettes. All three entertainers were then involved in a "saturation" ad campaign to ABC ("Always Buy Chesterfields") and their pictures were featured in what was the largest, up-to-then ad campaign.





made "guest appearances" in a series of Bob Hope comic books from the late 50s and early 60s. It's worth looking into, and I'd appreciate word from any of you who are successful in such search.

There are also "charm" bracelets, one of which is illustrated, albeit poorly; there are ingots with Bing's likeness, and medallions of variable worth. We have even found a real cheap Japanese wrist watch, surely meant for the real young, with a non-movable face, but with a small photo of Bing and Ingrid Bergman set at each side of the dial, in the casing! All of these things have their own appeal, even as the "PEANUTS" strip illustrated. I hope this article has shown you some new and interesting Crosby collectibles, and opened different paths of exploration in your search for Crosby material for your collection. And be sure to consider the article in this issue about magazine covers. As always, any comments, corrections, or additional are most welcome. Don't hold back on letting us know about your treasures.

Oh, yes - about those youngsters who crop up here and there in this article - they are from the 78RPM Album of Bing's - "SMALL FRY" - which is kid stuff, if ever anything was! Keep collecting!

"cover boy" Bing

A contribution by the man who sweeps out nights----

One of the pleasures of editing a magazine is finding a picture suitable for a cover. In a magazine such as this, it is taken for granted that the cover photo will be of Bing. However, finding a picture that hasn't been so over-used that it has lost its appeal can be a problem. That is why it is so interesting to look at other magazines who have used Bing on the cover, to see what their selections have been. Hence, this and the next page.

All of these covers were found in two afternoons, with the exception of two that were already in our collection. It was surprising to find as many old magazines as we did, and it came as quite a thrill to find as many featuring Bing as we did. While a couple of pictures lose their "punch" when not seen in color, here they are, for your review - Bing Crosby, as other editors liked him!





BING & BUDDY COLE

A STUDY BY *KEN W. CROSSLAND*

With the following material, we also received a nice long chatty letter from Ken, in which he stated: "I was reading recently the biography of Nat King Cole, by his widow, Maria. In her epilogue, she remarked on how pleased she was that she and other family members had been able to save all the souvenirs, and the like, of his career - and to present them all to the Nat Cole Library at UCLA - what a contrast with what happened to all of Bing's memorabilia!" Yes, Ken, it is quite a contrast - but we must remember that Bing's place in our memories isn't tied in with physical "things", anyway. He will be long remembered and the memory treasured after time has erased all evidence of those who have striven to eliminate him from the public's regard.

I have prepared a listing of all of the Crosby-Cole CBS radio tracks. It follows Henry Hollow's original listing of a couple of issues back. I've added new items to Henry's list, and by code after each song title, have indicated the availability of these Bing'n'Buddy songs in commercial or other recorded form. Members may wish to do as I have, and also identify their taped sources of some of the songs. You will find that some of the tracks have appeared more than once with the original Bing'n'Buddy sound augmented by modern orchestra over-dubbing. The coded sources were accurate at the time of the preparation of this list, but there will continue to be new releases of the old material, as time goes by (For instance, the recent "Dark Moon" album may change a couple of code 1 entries to a code 9! Editor)

Lucky are those who have all of the commercial and privately issued records which contain these songs. For those who do not, there are many sources from which you may secure taped versions of most of them. The Bing-Cole sessions are an important segment of Bing's gift to the future.

Song Title	Source Code	Song Title	Source Code	Song Title	Source Code
Ain't Misbehavin'	4	Cocktails for Two	7	I Almost Lost My Mind	3
Ain't We Got Fun	2	Come Rain or Come Shine	4	I Belong to You	1
Allegheny Moon w/Lindsay	1	Count Your Blessings	5	I Can't Believe that You're in Love	2
All the Way	1	Crazy Rhythm	1	I Can't Get Started	7
All Through the Night	5			I Feel a Song Coming On	1
All the Time	1	Danger! Heartbreak Ahead	1	I Get a Kick Out of You	7
Almost Like Being in Love	1	Dark Moon	3	I Got Rhythm	7
Among My Souvenirs	1	Darling, Je Vous Aime Beaucoup	1	I Guess I'll Have to Change Plans	5
Anyone Can Fall in Love	1	'Deed I Do!	1	I Hear Music	1
Anything Goes	4	Did Your Mother Come From Ireland	1	I Need You Now	1
Anything You Can Do w/Rosie	1	Do Nothing Til You Hear From Me	1	I Let a Song Go out of My Heart	1
Arriverderci Roma	8	Domani	1	I See Your Face Before Me	4
As Long As I Live	1	Don't Blame Me!	3,4	I Wish You Love	5,6
At Sundown	5	Don't Get Around Much Anymore	1	I'd Climb the Highest Mountain	6
At the Jazz Band Ball	4,7	Don't Take Your Love From Me	2,4	If I Could Be With You	1
Avalon Town	3	Don't Worry About Tomorrow	1	If I May	1
				If I Give My Heart to You	2
Banjo's Back in Town!	6	Fine and Dandy	1	If You Can Dream	1
Back in Your Own Back Yard	2	From This Moment On	7	I Want to Be Happy	1
Because	7	Fun and Fancy Free	1	I'll Never Say "Never Again" Again	1
Blue Star	1	Get Happy	1		
Born to Be With You	1	Get Me to the Church on Time	1		
Breezin' Along With the Breeze	1	Gigi	1		
Button Up Your Overcoat	1	Goody, Goody!	1		
But Not For Me	1	Goodnight, My Someone w/Rosie	1		
		Green Grow the Lilacs w/Rosie	1		
Carolina in the Morning	1	Gypsy in my Soul	1		
Catch a Falling Star	3				
Chances Are	4	Heartaches by the Number	3		
Chee, Chee, Chee	1	Hey, Look Me Over! w/Rosie	2		
Cheek to Cheek	1	Hey There	1		
Cherry Blossom Pink	1	Honeysuckle Rose	1		
Chinatown	1	Hot Diggity	1		
Cockeyed Mayor of Kaunakakai	1	How About You	2		
		How Am I to Know?	1		
		How Long Has this Been Going On	5		

AVAILABLE SOURCES OF SONGS: CODE

1. Radio transcriptions, tapes
2. "Bing, Buddy, and Rosie"
3. "Bing and Buddy - Cole!"
- * 4. "Come Rain or Come Shine"
- * 5. "Songs of a Lifetime"
6. "Strike Up the Band! I"
7. "Strike Up the Band! II"
8. "Tribute to Bing Crosby"

* Enhanced with over-dub

Song Title	Source Code
I'll Never Stop Loving You	1
I'll Remember Today	3
I'm a Fool To Care	3
I've Grown Accustomed to Her Face	5
I've Got a Cruch on Yor	5
I've Got My Love toKeep Me Warm	1
In a Little Spanish Town	8
Isle of Capri	1
Isn't This a Lovely Day w/Rosie	2
It's a Most Unusual Day	1
It's a Woman's World w/Lindsay	1
It's All Right With Me!	5
It Happened in Monterey	7
It's Not for Me to Say	1
Jeanine, I Dream of Lilac Time	7
Just a Baby's Prayer at Twilight	1
Just You, Just Me	1
Just Around the Corner	6
Keep It Gay	1
Keepin' Out of Mischief Now	2
King's Serenade	1
La Borrachita	1
Lady Is a Tramp	5
Let Me Love You Tonight	1
Let's Put Out the Lights w/Rosie	2
Let's Call the Whole Thing Off	2
Let's Take a Walk Around the Block	2
Little Bird	3
Little Man, You've Had a Busy Day	5
Love and Marriage	1
Love Is the Sweetest Thing	5
Love Is a Many Splendored Thing	1
Love Me or Leave Me	1
Love's Old Sweet Song	1
Lullaby of Broadway	1
Magic Moments	1
A Man Chases a Girl	1
Mandy	7
Manhattan	5
Margie	7
Melody of Love	1
Merci Beaucoup	1
Memories of You	1
Misty	5
Mobile w/Lindsay	1
Moonglow	5
Moonlight Becomes You	1
More Than You Know	1
Mr. Sandman w/Lindsay	2
Muskrat Ramble w/Lindsay	6
My Baby Just Cares For Me	4
My Blue Heaven	1
My Funny Valentine	1
My. How the Time Goes By	3
My Ideal	4
My Little Grass Shack	1
My Own True Love	1

The Nearness of You	1
New Sun in the Sky	4
Nice Work if You Can Get It	5
No, Not Much!	1
Object of My Affection	6
Oh, How I Loved!	7
Ol' Man River	8
Old Cape Cod	4
Oh, Look At Me Now	1
On the Street Where You Live	1
Once In a While	2
Poppa Loves Mambo	2
People Will Say We're in Love	1
Please Don't Talk About Me	5
Rain	8
Say Si Si	1
Scarlet Ribbons	1
Serenade in the Night	6
She's Funny That Way	5
Shh! In Madrid	6
Shine On Harvest Moon	2
Silent Night	1
Singin' In the Rain w/Rosie	1
Smiles	7
Smilin' Through	6
So Rare	1
Some Sunny Day	7
Someone In Love	6
Somethin' 's Gotta Give	1
Something in Common	1
Something to Remember You By w/RC	1
Strike Up the Band!	5
Summertime	1
Sunday (That One Day)	3
Surprise	3
S'Wonderful	1
Taking a Chance on Love	1
Thank Heaven For Little Girls	8
That's a Plenty	6
That's All I Want From You	1
That's How It Is	1
That Old Black Magic	8
That's the Way Love Goes	1
The Tender Trap	5
Than I'll Be Happy	1
There Should Be Rules	1
They Can't Take That Way w/Rosie	2
They Didn't Believe Me	3
They Say It's Wonderful w/Rosie	2
This Can't Be Love	4
This Old House	1
Thou Swell	1

Too Marvellous For Words	1
Too-Ra-Loo-Ral	1
True Love w/Rosie	5
Try a Little Tenderness	8
Ukelele Lady	3
Unchained Melody	5
Unsuspecting Heart	7
Village of St. Bernardette	1
Wake the Town and Tell the People	1
Waitin' For the Evenin' Mail	3
Way Down Yonder in New Orleans	5,8
We Just Couldn't Say Goodbye w/Rosie	1
We'll Be Togeth'r Again	1
We're In the Money	1
What Is There to Say	1
What Is This Thing Called Love	1
What Takes My Fancy w/Rosie	1
When I Lost My Baby	3
When I Take My Sugar to Tea	7
When the Red, Red Robin Comes Bobbin'	1
Where o' When	8
Whither Thou Goest	1
Will You Still Be Mine w/Rosie	1
Witchcraft	1
Would You Like to Take a Walk	1
Yakka Hula, Hickey Doola	1
Yes, Sir, That's My Baby	6
You Belong to My Heart	1
You Do SOMething to Me	1
You Took Advantage of Me	8
Y u Turned the Tables on Me	1
You'd Be So Nice to C _o me Home To	1
You'll Never Know	5
You're In Kentucky	2
You're Driving Me Crazy	8
You're the Top	5
You're the Moment of a Lifetime	1
Young and Foolish	1
Yours	5,8
You're Sensational	5,6
<u>Medlies with Rosemary Clooney not available in commercially recorded form</u>	
Any Town Is Paris When You're Young	
Paris in the Spring	
The Last Time I Saw Paris	
April in Paris	
=====	
Moon Over Miami	
Meet Me Tonight in Dreamland	
There's A Long, Long Trail	
+++++	
September Song	
As Time Goes By	
'Till We Meet Again	
+++++	
It's Been a Long, Long Time	
Life Is Just a Bowl of Cherries	
Gimme a Little Kiss	
+++++	

BING'S IRISH ROOTS

We have received interesting communications from Joseph A. King, Genealogist, of 1161 Nogales Street, Lafayette, California 94549. He has just published a book titled "The Irish Lumberman-Farmer" which contains much about the Harrigans and the Crosbys. He will have a paper "Bing Crosby's Irish Roots: The Harrigans of County Cork". Much of this material is already in The Irish Lumberman-Farmer, including a nice photo of Bing's grandparents, Dennis Harrigan and Catherine Ahearn; and a very early photo of Bing's mother and 3 of her siblings. There are plenty of family charts, and the like. Mr. King is touring southwest Cork this summer, taking many photos of the homes of Bing's great grandfathers, before the family emigrated to New Brunswick in 1831. The Irish Lumberman-Farmer provides a much-needed history of the early Irish immigrants who settled in rural areas, and shunned the big city life where most of those who came after the great famines settled. Copies available from the author for \$15.00, plus \$1.00 mailing.

AVAILABLE SOURCES OF SONGS: CODE

* Enhanced, with over-dub

WONDERFUL MERCHANDISE



This photo may appear to be familiar; it ran as a full-page picture in a 1948 LIFE magazine. Bing, as well as a host of Hollywood Luminaries, appeared in costume at a special charity circus, for a children's benefit. As the picture shows, Bing is sticking his tongue out at the audience because of its failure to recognize him. The original photo, beautifully reproduced on a 5"X7" note folder, with a matching envelope, is yours for \$1.00 a copy, or 2 copies for \$1.75, postpaid. Send your request to BINGANG, P O Box 8283, Sacramento California, 95818.

SHEET MUSIC EXCHANGE

Here is a best-buy for the serious sheet music collector - a magazine devoted exclusively to sheet music!! Titled "The SHEET MUSIC EXCHANGE" it is published six times a year. It has well-researched articles of lasting value on all types of sheet music, and has a large classified ad section for those who wish to augment their own collections, or who wish to dispose of their duplicate copies. Worth-while articles appear on

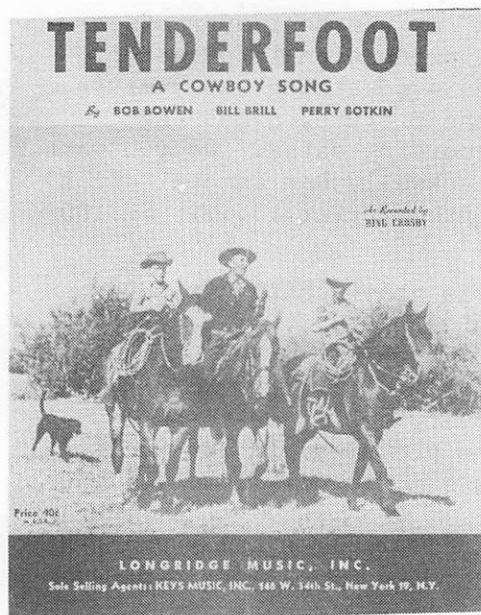
the repair of damaged sheets, and there are valuable tips on collecting for those who are just starting out. A membership costs \$12 per year, and includes a free 25-word classified ad, which can bring all sorts of interesting replies. Write to the editor, Pat Cleveland, 2711 Valley Avenue, Winchester, Virginia 22601. BINGANG can heartily recommend this magazine. Tell Pat you read about SMX (Sheet Music Exchange) in BINGANG.

STORAGE ALBUMS

If you have over 20 pieces of sheet music in your collection, you have been plagued, as we have been in the past, about how to effectively display your pieces, so they are readily available, and yet protected from soiling and creasing. Here is a practical, economical & very attractive answer to all your problems. A handsome, sturdy, 3-post album in red, brown, or orange, with 52 heavy polyethylene insert sleeves, 11" by 14". A binder will display and protect your valued sheet music - as many as 104 different pieces in each book - even more, if you order available extra sheets. These binders are expandable, and will make an impressive showing of your treasured Bing music. We have searched for years for comparable utility and value, but this is the first that appealed enough to us to lead us into purchasing for our own collection. Merrill Willsohn has his entire collection of over 1400 sheets mounted in these binders, and he plans on buying more! The initial cost of the basic binder, with 52 sheets, only \$30. Write to Richard Wilkie, Box 15643 Seattle, Washington 98115. Be sure to specify color wanted.

BIOGRAPHY

From a private library, this copy of Bing's first biography, written by brothers Ted and Larry, was autographed by Bing for the owner shortly after the purchase of the book in 1938. Written by two relatives who think more highly of Bing than some of his more recent relatives, this book is a refreshing change from the present-day "put-em-through-the-meat-grinder-and-throw-em-to-the-dogs" type of journalism. The book is a treasure from the days when we lived in a nicer world, and we didn't seek to destroy our betters. This book shows wear, but loving wear from long use. Available to the highest bidder. Write: Editor, BINGANG.



REWARD!

To stimulate the interest of members in sheet music collecting, and to help sharpen the eyes of all who may be leafing through piles of old sheet music, BINGANG will, in each issue, offer a cash remard for a copy, in good condition, of selected pieces of sheet music.

In this first instance, the sum of \$25.00 will be paid for the first copy of the illustrated song, "TENDERFOOT", to be offered to BINGANG. A like amount will be offered for any foreign (Non-USA in origin) copy of the same song.

The sum of \$5.00 is offered for all duplicate copies. Each issue of BINGANG will offer similar rewards for other pieces of music.

BOOKFEST

The following books are offered from a member's collection. For those items offered at auction, all offers received not later than May 20th will be considered. On "straight sale" items, the first offer received will be accepted.

For some books and magazines, more than one copy is available, so don't hold back because you feel you won't be the first to reply!

THE AMERICAN DANCE BAND DISCOGRAPHY 1917-1942, BY BRIAN RUST: A 2-VOLUME SET

This is no mere record listing. Brian Rust summons all the arcane data so delicious (and necessary) to the music scholar: recprding dates, vocalists, band personnel, matrix numbers, take numbers, pseudonyms, etc. It is a work that can never be supplanted. A v aluable source of data on Bing's contemporaries.

highest offer over \$20.00

THE INCREDIBLE CROSBY: BY BARRY ULANOV WHITTLESEY HOUSE-1948

For an early and somewhat different view of Bing, this is the book to have. It lacks some of the worshipful reverence shown by Bing's brothers in their earlier work, but is a little more definitive in its appraisal of Bing and his place in the scheme of things. Compare the 18 page "discography" with more recent releases. A clean copy, no dust jack, but no tears or stains.

Highest offer over \$20.00

THE COMPLETE ENCYCLOPEDIA OF POPULAR MUSIC AND JAZZ 1900-1950: A Four volume set

by Roger D. Kinkle, published to sell for \$75.00 and long consulted as a basic source of information. Identifies, with full data, some 1200 musicals; has biographies of every major and semi-major singer, composer, bandleader, actor, musician, arranger - some 2,105 in all; lengthy list of recordings spanning the career of the artist; lists popular songs by year, with composers, some 100-200 songs per year, identifies by title, composer, and artist connected with the song some 28,000 songs in all; has major indices of songs (28,161!) performers (11,505) Movie musicals (1,230) and Broadway musicals (1,522) in all. Also has chart showing release dates, year by year, of 19 major record labels, 1924-1945. Almost more than you want to know about popular music and jazz! Remember, this sold for \$75 in 1974, and was considered a bargain then. Good clean copies. Dust Jackets.

Highest offer over \$35.00

THE ROAD TO HOLLYWOOD: Hardbound copy of the sterling English Movie Book!

Put together by collectors in England spearheaded by Ralph S. Harding, world-wide

acclaim has been given to this "Bing Crosby Films Book" as the best ever offered to Bing's many fans. Lists every movie, Gives full production information, the full cast, and a detailed summary of the story-line - something sadly missing in most "movie" books. Identifies every song in the picture, names the singer, and identifies those recorded by Bing, with recording dates. Do you want to know who played the parts of Denny Martin, Buzz Blackwell, Dan Emmett? It's all here! Printed in limited numbers, and long years out of print..... \$25.00

ROAD TO HOLLYWOOD - THE BING CROSBY FILMS BOOK: Same as above, but soft-bound. Bought and put away on the shelf - not even shelf-worn! Only..... \$20.00

THE FILMS OF BING CROSBY: BY ROBERT BOOKBINDER, Hardcover, published to sell for \$14.95. Profusely illustrated with photos from the pictures. In conjunction with the above book, gives a full appreciation of Bing's movie work.....\$7.50

THE CROSBY YEARS: BY KEN BARNES Hardbound, ex libris inscription. A Very popular "life" of Bing, by the noted English impresario. If you don't have this fine English book (or its US St. Martins edition) get this one for.... \$10.00

CALL THEM IRREPLACEABLE: Hard cover appreciation of Bing and 11 other stars-"How And Why The Great Ones Soared!": Text by John Fisher, with hilarious line drawings of each star by Hirschfeld! Sammy Cahn wrote special lyrics for his great old tune "Call Me Irresponsible" titling it "Call Them Irreplaceable", and they are printed herein. Covers Jolson, Garland, Kaye, Sinatra, Astaire, Benny, Dietrich, C. e. valier, Durante and Coward as well as Bing. A real jewel, and you won't be offended by any of the reviews, either!\$8.50

THE ONE AND ONLY BING: BY BOB THOMAS. Soft cover, 158 page book released at the time of Bing's death. A loving tribute, with wonderful pictures..... \$2.00

BING: THE "AUTHORIZED" BIOGRAPHY: BY CHARLES THOMPSON. Bing may have authorized this biography; if so, Mr. Thompson misrepresented what he proposed to do, for this is a brazen cut-and-paste-up assembly of all of the movie magazine and "scandal sheet" stories that have floated about, with no one to dignify them with a cloak of supposed veracity, until Mr. Thompson took up his paste-pot. Obviously, he didn't talk to Bing about anything. Nevertheless, you can easily separate the clippings from the "creative" writing. Better than nothing, at..... \$7.50

RECORDS FOR THE MILLIONS: BY PAUL WHITEMAN. "A GUIDE TO RECORD COLLECTING". Paul's 1948 evaluation of his records, and his recommendations for building up a record collection. Has a chapter on Bing Crosby, -"the most famous alumnus of the Whiteman Organization". Has dust jacket. Hard-to-find, even at.. \$10.00

POCKET BOOKS, AT BARGAIN PRICES: "Bing Crosby's Own Story -Call Me Lucky", softbound, \$3.50; "BING CROSBY" by Barbara Bauer, from Pyramid's Illustrated History of the Movies: \$4.00. "THE ONE AND ONLY BING", pocket-book size version of Bob Thomas' book; not only smaller in size, has different pictures, \$3.00; "MAN ON FIRE", Avon's edition with photos, of the great Sol C. Siegel motion picture, released by M-G-M, \$5.00. "MY LIFE WITH" BY CARROLL CARROLL, the writer for Bing for so many years, tells all. Also about experiences with other radio movie and TV greats. \$4.00.

For these records, write to the editor, BINGANG, Box 8283, Sacramento CA 95818

A free-for-all clear-out of records remaining from last issue's auction. First-come, first-served. Many items in duplicate. For stated prices, plus postage and packing. Send no cash-you will be advised of amount to remit after records have been mailed to you.

Reader's Digest "Bing Sings" \$12.50	Murray Hill 'Bing Crosby & Friends \$10.00
3Hrs 59 Minutes 51 Sec, "MarxBr 10.00	Great Radio B'casts 10 prgms 12.50
Early Gold 4 rec set real early 12.50	Golden Memories 4 rec set 15.00
Set of SPOKANE RECORDS, VOL. 1 thru Vol. 17 - the set \$75, or, for each copy 5.00	
TOTEM records - name the one you want.....	5.00
Broadway-Unheard Bix-unrldsdBing 6.00	Bing's Sing Along records you name'em 5.00
Bing Sings the Great Songs - 20 tracks-English Import.....	7.00
Bing Crosby,Legendary Performer -booklet.....	6.00
Wrap Your Troubles in Dreams -RCA reissue, early Arnheim-Whiteman tracks	6.00
Bing-1931, Bing 1975-76 -Oldies and late ones in fine 2 record set	9.00
Bing-Feels Good, Feels Right, Decca version.....	4.50
Bix Beiderbeck Story, Volume III Victor, Mixture of Bix and Bing ,Whiteman	6.00
Encores from the 30s -2 record, 30 track of the 30s greats, w/Bing too!	7.50
Columbia's "Paul Whi eman" featuring Bing Crosby -Potato Head label	5.00
High Society - mono high fidelity-Bing, Kelly, Sinatra, Armstrong	5.00
Andrews Sister's Show-Dec.31,1944, Bing Crosby, guest.limited pressing.....	5.00
Command Perfo mance-V-J Day Victory Program-Galaxy of stars, incl. Bing	5.00
Crosby C,assics, Harmony- 10 fine old Brunswick tracks-you'll love 'em.....	5.00
Seasons - Special value! Buy it to hear "Summer Wind".....	2.00
Bing 'N' Basie.....	5.00
Bing and Fred Astaire-A Couple of Song and Dance Men.....	2.50
Hey Jude! Hey Bing!-----A special, special buy! Get some traders!.....	1.00
Bing's Magic - an import.....	6.00
Bing's Party-another import.....	6.00

These sold only as a package, no choice as to titles, but they include such as The B. C. Radio S,ow;101 Strings Play a Tribute to Bing Crosby;BC-Louis Armstrong; Bing &Co.;Star-Spangled Rhythm; When Radio Was King; BC and Judy Garland; BC 1945 Command Performace & Music Hall; Dinah Shore & BC; Judy Garland on Radio; Sountrak "Holiday Inn"; Sountrak "Blue Skies"; BC & Bob Hope w/Lamour; BC and Rosemary Clooney; Sing-Along -With-Bing; Shillelaghs & Shamrocks;BC's Good Time Favorites; we will make up sets of 5 records, all different, from this and a similar grouping of Bing records, and offer them, as a set of 5, for only... 14.50

Sets of Columbia's highly successful "Bing Crosby Collection"Vols. 1,2,3	10.00 set
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KING OF JAZZ - SONGS FROM THE SOUND TRACK - Hear ALL of the music!!!!.....	6.00
MIXED BAG - 10 DIFFERENT LPsWITH BING, NO CHOICE OF TITLES	25.00

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GROUPS OF 10 LP RECORDS, MAY HAVE 2 OR 3 DUPLICATES-BUT WHAT A BUY FOR TRADERS! \$15.00